

AUG 11 1924

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THE FIRE PATROL

Photoplay in seven reels

from the Barber and Harkins stage success

Photoplay version by Garnett Eldren Forte

Directed by Hunt Stromberg

Author of the Photoplay (under section 62)

Chadwick Pictures Corporation of U.S.



# "The Fire Patrol" Is Mighty Spectacle of dramatic Thrills of H

Trade Papers Unanimous in Praise of "The Fire Patrol"

**Exhibitors Trade Review**

**CHADWICK SCORES A PICTURE TRIUMPH**

*"The Fire Patrol" Is a Sure Winner for Exhibitor in Any Town*

**THE FIRE PATROL** Chadwick Pictures Corporation. Adapted from the Play by Harkins and Barber. Directed by Hunt Stromberg. Length, 6,600 Feet

By HERBERT K. CRUICKSHANK

HERE is one of the pictures of the season. A melodrama chockful of thrills and heart throbs. An actionful page from the book of life. A photoplay that at times unfolds its wings and soars to the dramatic heights, and never falls lower than real melodrama de luxe.

The prologue is an epic. The ship-wrecking sea storm, the pirates and their nefarious craft, the husband's losing fight to save his wife, her suicide to escape dishonor—your audience will be clinging to the arms of its chairs in excitement.

The picture itself does not attain the dramatic stature of the prologue. It is a fine piece of work and will thoroughly fill the requirements of the most critical audiences. There are fights far more thrilling than the Dempsey-Firpo debacle. There, fifty-two rows of "ringside" seats. There, heart-breaking scenes that would wring tears from the Great Stone Face. There are all from the Great Ocean, which bring real of a fury-lashed ocean, which bring real of the satanic malevolence of what the gene O'Neill has called "old devil sea."

The weak point of the picture is its name. It seems to us that in most communities the name of the production will require explanation. There are a thousand and one titles which would tell the tale and interest much for a box-office "The

**BOX OFFICE VARIETY**

**THE FIRE PATROL**

Hunt Stromberg production, released in the independent market by the Chadwick Pictures Corp. Adapted from the play by Harkins and Barber. Running time, 65 minutes.

Mary Ferguson.....	Anna Q. Nilsson
Capt. John Ferguson.....	William Jeffries
Colin Ferguson.....	Dicky Brandon
"Butch" Anderson.....	Jack Richardson
Molly Thatcher.....	Madge Bellamy
Emma Thatcher.....	Helen Jerome Eddy
Capt. John Ferguson.....	Spottiswoode Aitken
Colin Ferguson.....	Johnny Harron
"Butch" Anderson.....	Jack Richardson
Alice Masters.....	Gale Henry
The Village Belle.....	Frances Ross
Members of the fire patrol.....	Charles Murray, Heinie Conklin, Bull Montana, Hank Mann, Billy Franey.

An independent picture certain to be a box-office winner. It is so far ahead of the average independently made picture it stands out like a rose in a garden of weeds.

**THE Film DAILY**

**"The Fire Patrol"**

Producers: Hunt Stromberg. Distributor: Chadwick Pictures Corp.

As a Whole... **THIS ONE SPELLS MONEY. MONEY. MONEY. RIGHT IN THE LITTLE OLD BOX-OFFICE. DUST OFF THE S. R. O. SIGN AND GET READY.**

Cast..... So many well-known names in this cast that it looks like a blue book of film favorites. Anna

picture until more than half way, because there is some expectancy previously as to where the fire patrol part of the title comes in.

Its cast fairly bristles with names that mean something. The only weak member is Johnny Harron as the hero loved by two sisters, and who in turn loves the younger of the two, although he lets himself be vamped by the older.

That vamping bit is going to be a wow in the smaller towns, for here is a homely, small-town girl who goes out and grabs off the man she wants, with the aid of a night gown and some perfume. How even a small-town guy could fall for the stuff after one flash at the two girls is a wonder. In the end the vamping sister is shot during the course of a fight in her home, and she leaves the way clear for the finish.

The story is told in a prolog and period 18 years later. Remarkable stuff, with storms that sweep over everything in sight.

Stromberg has handled his story well, indeed. He has a couple of spots where he has let his subject get a little too close to the camera, but the lapses are so easily remedied by a

Box Office Angle.... Unless crowd likes high-brow, one is in and way in. It's plot for movie audiences one who knows something movies. It's not a great but should be a good movie.

Exploitation.... By all means a trailer. Show the very sequences of the suicide, the wife of the blind on the edge of the cliff driving wildly to her

*Motion Picture News* 2621

**The Fire Patrol**  
(Hunt Stromberg-Chadwick Pictures Corp.—6600 Feet)

(Reviewed by Laurence Reid)

A GRAPHIC melodrama of the sea and sailor-folk, which brings back memories of a similar work, "Behind the Door," in its stark realism, is offered here—and for six reels it surges with vivid thrills and adventure, sustaining the interest through its conflict of the elements and its characters.

Hunt Stromberg, the director, has qualified as a realist for he never gives way to sentiment until he has established the stirring qualities of his story. Starting off with a most vivid prologue depicting a furious storm at sea and the foundering of a boat he brings forth the substance of his drama founded upon revenge inspired through the tragic happenings which disrupted a family. A skipper escapes up by a pirate ship, the brutal captain blinds him in a vicious attack and forces him and the youngster to put back in their lifeboat, in order to keep the wife for his own lustful advances. She escapes her fate by suicide and the action dissolves into a fishing village back ground with a time lapse of eighteen years.

One instinctively feels that justice will be meted out to the brute—but before the climax arrives, there are several scenes of crisp melodrama which hold the attention. The villain comes back into the story—comes back rather conveniently, but the license. He is still the figure of evil even though his life has been saved by the fire patrol from which the picture gets its title. It is a suspenseful touch when the old, blind skipper recognizes his voice and tries to identify him through his hands. And another scene of fine suspense shows the boy, now grown to manhood, racing up the cliffs to save his father.

But do not gather from its primitive action that it lacks romantic charm and personality, vying with one another to capture the attention of the youth. But it is the

## THE STORY—MOST HUMAN ROMANCE EVER SCREENED

AUG 15 1924

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### THE STUPENDOUS CAST

Mary Ferguson	Anna Q. Nilsson
Capt. John Ferguson	William Jeffries
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Molly is working over one of the survivors. He is struck by her beauty and begins making the most of his opportunity.

When the blind captain hears his voice, he asks his name and the man, changing his voice, tells him that he is Dan Weaver. Still Ferguson is not satisfied. He asks if he may feel his face, and Weaver, at first dismayed, assents, but quickly beckons a comrade to his side, and it is this man's face which the captain examines. He apologizes to Weaver, admitting he has made a mistake.

Molly remains over night at Captain Ferguson's home. Weaver, scheming to trap her, tells her that Emma is waiting for her at home. He then takes the old Captain to some high cliffs where Colin is supposed to be waiting for him, and sneaks away.

Meanwhile, Molly has found Emma sobbing over her mother's old wedding veil. Unselfishness floods Molly's heart. She sees how desperately Emma loves Colin, and promises that she, Emma, shall marry him. Immediately she goes to find him and meets him on the way to see her.





# "The Fire Patrol" Is A Blazingly Spectacle of Great Melodrama Thrills of Hearts Afire

in Praise of "The Fire Patrol"

THE GREATEST SHOWMAN'S PICTURE  
OF THE YEAR  
"THE FIRE PATROL" OFFERS  
EXTRAORDINARY EXPLOITATION POSSIBILITIES

In presenting "The Fire Patrol" to the Exhibitors of America thru the Franchise holders, we feel that we are offering them a production not only of superlative merit but one which gives them an unequalled opportunity of cashing in at the Box Office.

"The Fire Patrol" is a picture which literally possesses everything that the live wire showman could desire to cause him to hang up the S. R. O. sign every day when he shows this picture.

A story so unusual that it will grip the spectator from the opening of the first scene and hold him spellbound as long as the picture is on the screen. A truly mighty spectacle of blazing emotions enacted by a cast of stellar magnitude.

The term of all-star cast is all too frequently employed when its use is not justified. In this case it really is inadequate for every name means money at the box office. Anna Q. Nilsson, Madge Bellamy, Helen Jerome Eddy, Jack Richardson, Spottiswoode Aitken, Johnny Harron, Charles Murray, Hank Mann, Bull Montana, Heinie Conklin and Gale Henry, each and every one of them are tried and proven players, the majority of whom are stars in their own right and who have a following sufficient to carry any picture, and here you have all of these combined in one great cast.

Hunt Stromberg, the producer and director, is a man whose name also means money at the box office. A producer of tried and proven pictures who has risen to new heights in "The Fire Patrol" eclipsing all of his previous efforts, and he has given you a picture, which if properly advertised and exploited, is bound to make you money.

We say to you in all sincerity, advertise "The Fire Patrol" to the absolute limit. It is a production which will back up anything you may say about it. You have the name, the cast and the producer to get the people into your theatre. After you get them there, you have a story and a picture which will send everyone of them out boosting to the limit.

This is one picture which you cannot afford to overlook. Screen the picture yourself; once you see it, you will appreciate that all we have said about it in the foregoing is inadequate to describe its wonderful drawing power and the complete satisfaction which it will give the spectator.

For your assistance in putting this picture over, one of the most complete lines of advertising and exploitation accessories ever made on a picture has been provided,—paper which cannot fail to attract,—photographs, slides and oil paintings

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Hunt Stromberg, the director, has qualified as a realist for he never gives way to sentiment until he has established the stirring qualities of his story. Starting off with a most vivid prologue depicting a furious storm at sea and the foundering of a boat he brings forth the substance of his drama founded upon revenge inspired through the tragic happenings which disrupted a family. A skipper escapes with his wife and little boy in a lifeboat—and when they are picked up by a pirate ship, the brutal captain blinds him in a vicious attack and forces him and the youngster to put back in their lifeboat, in order to keep the wife for his own lustful advances. She escapes her fate by suicide and the action develops into a thrilling chase around with a time lapse of fifteen years.

One immediately feels that this punishment will be meted out to the brute—but before the climax arrives, there are several scenes of crisp melodrama which hold the attention. The villain comes back into the story—comes back rather conveniently, but the license. He is still the figure of evil even though his life has been saved by the fire patrol from which the picture gets its title. It is a suspenseful touch when the old, blind skipper recognizes his voice and tries to identify him through his hands. And another scene of fine suspense shows the boy, now grown to manhood, racing up the cliffs to save his father.

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Molly remains over night at Captain Ferguson's home. Weaver, scheming to trap her, tells her that Emma is waiting for her at home. He then takes the old Captain to some high cliffs where Colin is supposed to be waiting for him, and sneaks away.

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BOX OFFICE

**VARIETY**

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That vamping bit is going to be a wow in the smaller towns, for here is a homely, small-town girl who goes out and grabs off the man that she wants, with the aid of a night gown and some perfume. How even a small-town guy could fall for the stuff after one flash at the two girls is a wonder. In the end the vamping sister is shot during the course of a fight in her home, and she leaves the way clear for the finish.

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Produced under the personal direction of  
**HUNT STROMBERG**

Excitement prevails in the fishing village of Bonvita. Due to the valor of the fire boat brigade, and particularly Colin Ferguson, in the rescue of a burning freighter, the Coast Fire Patrol steamed down from San Francisco to join in a celebration.

Colin, son of the blind, old Captain Ferguson, is to take Molly Thatcher, his fiancée, to the dance, and when he arrives at her home, he finds Emma, her older sister, making a new uniform for him. Emma refuses to go with them.

Molly and Colin do not know that Emma is in love with this lad whom her sister is to marry.

Emma, still scheming to get Colin, makes a successful effort to beautify herself.

Old Captain Ferguson and a family friend, Alice Masters, greet Colin and Molly. Colin sees the village spinster looking at a medal in her hand and learns that it is to be presented to him. He recalls the uniform Emma is making and sneaks back to her house to get it.

He is surprised at Emma's beauty. She asks him why he has come and confesses her ardent love for him. Colin, puzzled, responds that he has only come for the uniform. Hardly realizing what he is doing, Colin grabs her in his arms and kisses her.

A terrific storm breaks, terrifying Colin's horse, which runs away with the buggy.

In the meantime, the dance is interrupted by the announcement that a ship is burning at sea. The men hurry away to man the fire boats. The call for Colin goes up, but he is nowhere to be found and the boats go off without him.

Emma hears the siren, and sends the half-dazed Colin off to his duty. Colin staggers off into the storm, unable to find his horse.

He arrives at the fire boat house just as the boats are returning with the survivors of the wreck. They accuse him of being a deserter and send him away.

Molly is working over one of the survivors. He is struck by her beauty and begins making the most of his opportunity.

When the blind captain hears his voice, he asks his name and the man, changing his voice, tells him that he is Dan Weaver. Still Ferguson is not satisfied. He asks if he may feel his face, and Weaver, at first dismayed, assents, but quickly beckons a comrade to his side, and it is this man's face which the captain examines. He apologizes to Weaver, admitting he has made a mistake.

Molly remains over night at Captain Ferguson's home. Weaver, scheming to trap her, tells her that Emma is waiting for her at home. He then takes the old Captain to some high cliffs where Colin is supposed to be waiting for him, and sneaks away.

Meanwhile, Molly has found Emma sobbing over her mother's old wedding veil. Unselfishness floods Molly's heart. She sees how desperately Emma loves Colin, and promises that she, Emma, shall marry him. Immediately she goes to find him and meets him on the way to see her.

Colin has been trying to forget his grief in a waterfront cafe in San Francisco, but the sight of a blind man, brutally put out on to the street by the proprietor, has recalled his blind father to him, and he has hurried back to Bonvita, knowing how helpless the old man is without him.

Molly and Colin say good-by to each other forever, Molly forgiving him but insisting that he marry Emma. Stricken with sadness, Colin drives away with Emma to be married.

On the way to the village they meet Alice rushing along the road. Alice has seen Weaver leading the blind Captain towards the cliffs, and suspicious of his motives, hastened to tell Colin. Racing frantically over the crooked road, Colin reaches his father just in time... as he is stepping over the precipice. Ferguson tells him that Weaver has done this thing, and that, being sure the man is his old enemy, Anderson, he fears for Molly's safety.

Immediately after Colin and Emma leave the house, Weaver breaks in on Molly and grabs her in his arms, knowing she is alone. The girl is powerless to fight him off, but, as he carries her, half-fainting, upstairs, Colin arrives.

The two men have a hideous fight in which the burly Weaver is victorious. Molly is just trying to drag him away from Colin when the Captain and Emma arrive.

Weaver fires a revolver at the old man, but Emma, stepping between them, receives the bullet. Then the Captain, given the strength of youth, grabs Weaver by the throat, and, passing his hand over his face, discovers that this man is Anderson, through the scar which he inflicted on his face during their old fight. Inflamed with fury, the blind Captain chokes him to death.

Colin regains consciousness just as Emma, dying in Molly's arms, begs forgiveness of her evil and confesses that there was nothing between Colin and herself but that one kiss. She dies, happy in her renunciation, and old Captain Ferguson crushes his two children to his heart.



PAGE ONE

## "Each Production An Achievement"



# Thrills of Hearts Afire

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The term of all-star cast is all too frequently employed when its use is not justified. In this case it really is inadequate for every name means money at the box office. Anna Q. Nilsson, Madge Bellamy, Helen Jerome Eddy, Jack Richardson, Spottiswoode Aitken, Johnny Harron, Charles Murray, Hank Mann, Bull Montana, Heinie Conklin and Gale Henry, each and every one of them are tried and proven players, the majority of whom are stars in their own right and who have a following sufficient to carry any picture, and here you have all of these combined in one great cast.

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For your assistance in putting this picture over, one of the most complete lines of advertising and exploitation accessories ever made on a picture has been provided,—paper which cannot fail to attract,—photographs, slides and oil paintings of compelling artistry which will not only get the people into your theatre, but will be an ornament to your lobby,—the press book replete with sales help, newspaper stories, reviews, advertising suggestions, and in fact, everything you need to put the picture over no matter where your theatre is located, in the largest city or the smallest town,—a musical setting which will enhance the production, and scene and advertising cuts for your newspapers, heralds, throw-a-ways, etc., as well as a number of exploitation ideas, tie-ups and novelties, which you will find practical in use.

Do not be satisfied with an ordinary advertising campaign on "The Fire Patrol." It is a production so unusual, so far out of the ordinary, that it is worth your time and it will pay you well to study this press book and the picture itself carefully and then put a real advertising campaign behind it.

CHADWICK PICTURES CORPORATION

I. E. CHADWICK

PRESIDENT

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(Reviewed by Laurence Reid)  
A GRAPHIC melodrama of the sea and sailor-folk, which brings back memories of a similar work, "Behind the Door," in its stark realism, is offered here—and for six reels it surges with vivid thrills and adventure, sustaining the interest through its conflict of the elements and its characters.

Hunt Stromberg, the director, has qualified as a realist for he never gives way to sentiment until he has established the stirring qualities of his story. Starting off with a most vivid prologue depicting a furious storm at sea and the foundering of a boat he brings forth the substance of his drama founded upon revenge inspired through the tragic happenings which disrupted a family. A skipper escapes with his wife and little boy in a lifeboat—and when they are picked up by a pirate ship, the brutal captain blinds him in a vicious attack and forces him and the youngster to put back in their lifeboat, in order to keep the wife for his own lustful advances. She escapes her fate by suicide and the action dissolves into a fishing village background with a time lapse of eighteen years.

One instinctively feels that merited punishment will be meted out to the brute—but before the climax arrives, there are several scenes of crisp melodrama which hold the attention. The villain comes back into the story—comes back rather conveniently, but the license. He is still the figure of evil even though his life has been saved by the fire patrol from which the picture gets its title. It is a suspenseful touch when the old, blind skipper recognizes his voice and tries to identify him through his hands. And another scene of fine suspense shows the boy, now grown to manhood, racing up the cliffs to save his father.

But do not gather from its primitive action that it lacks romantic charm and personality, vying with one another to gain the hearts of the youth. But it is the

## MOST HUMAN EVER SCREENED

Emma hears the siren, and sends the half-dazed Colin off to his duty. Colin staggers off into the storm, unable to find his horse.

He arrives at the fire boat house just as the boats are returning with the survivors of the wreck. They accuse him of being a deserter and send him away.

Molly is working over one of the survivors. He is struck by her beauty and begins making the most of his opportunity.

When the blind captain hears his voice, he asks his name and the man, changing his voice, tells him that he is Dan Weaver. Still Ferguson is not satisfied. He asks if he may feel his face, and Weaver, at first dismayed, assents, but quickly beckons a comrade to his side, and it is this man's face which the captain examines. He apologizes to Weaver, admitting he has made a mistake.

Molly remains over night at Captain Ferguson's home. Weaver, scheming to trap her, tells her that Emma is waiting for her at home. He then takes the old Captain to some high cliffs where Colin is supposed to be waiting for him, and sneaks away.

Meanwhile, Molly has found Emma sobbing over her mother's old wedding veil. Unselfishness floods Molly's heart. She sees how desperately Emma loves Colin, and promises that she, Emma, shall marry him. Immediately she goes to find him and meets him on the way to see her.

Colin has been trying to forget his grief in a waterfront cafe in San Francisco, but the sight of a blind man, brutally put out on to the street by the proprietor, has recalled his blind father to him, and he has hurried back to Bonvita, knowing how helpless the old man is without him.

Molly and Colin say good-bye to each other forever, Molly forgiving him but insisting that he marry Emma. Stricken with sadness, Colin drives away with Emma to be married.

On the way to the village they meet Alice rushing along the road. Alice has seen Weaver leading the blind Captain towards the cliffs, and suspicious of his motives, hastened to tell Colin. Racing frantically over the crooked road, Colin reaches his father just in time, as he is stepping over the precipice. Ferguson tells him that Weaver has done this thing, and that, being sure the man is his old enemy, Anderson, he fears for Molly's safety.

Immediately after Colin and Emma leave the house, Weaver breaks in on Molly and grabs her in his arms, knowing she is alone. The girl is powerless to fight him off, but, as he carries her, half-fainting, upstairs, Colin arrives.

The two men have a hideous fight in which the burly Weaver is victorious. Molly is just trying to drag him away from Colin when the Captain and Emma arrive.

Weaver fires a revolver at the old man, but Emma, stepping between them, receives the bullet. Then the Captain, given the strength of youth, grabs Weaver by the throat, and, passing his hand over his face, discovers that this man is Anderson, through the scar which he inflicted on his face during their old fight. Inflamed with fury, the blind Captain chokes him to death.

Colin regains consciousness just as Emma, dying in Molly's arms, that begs forgiveness of her evil and confesses that there was nothing between Colin and herself but that one kiss. She dies, happy in her re-nunciation, and old Captain Ferguson crushes his two children to his heart.

roduction An Achievement"



# Advance, Review And Cu

## ADVANCES

**Submit These Advance Stories in Various Styles  
to Your Local Editor One Week  
Before Showing**

One of the most dramatic incidents in Hunt Stromberg's production of "The Fire Patrol," the sensational melodrama which will be shown at the ..... Theatre occurs when a blind, old sea captain is led by his enemy to a cliff and left alone and helpless there. With his arms outstretched, fumbling clumsily with his cane, he walks slowly towards the steep precipice that will mean his unknowing death—on and on—until his foot steps heavily into—space.

There is a tension in this scene that has never been surpassed on the screen. Usually suspense is on the side of the audience only, with the characters knowing their action beforehand. In this case, it is on the side of both character and audience, which naturally doubles its intensity.

A scene replete with a new strain of emotionalism occurs in Hunt Stromberg's production of "The Fire Patrol," which will be shown at the ..... Theatre on ..... when the hero, crippled and bleeding after a big fight, must watch his blind, old father struggle in the grip of the villain without being able to go to his aid.

His eyes filled with terror, screeching words of hatred at the man he hates, the boy attempts once—twice—many times—to gather the strength to save his father, only to pitch face forward in a dead faint with his last thought a horrible fear.

The pathos, the drama of the scene, is immeasurable.

A lavish production has come to mean one with more than one bathroom set to the majority of producers. Hunt Stromberg, however, in his new picture, "The Fire Patrol," which will be shown at the ..... Theatre on ..... has achieved a new ideal of lavishness.

The entire production has a background of storm and lightning which has never before been presented so extensively on the screen. Thousands of dollars were expended in getting these effects, and the result is more perfect than realism, just as a painting is more perfect pictorially than the landscape it portrays.

This money and time was not expended merely for new pictorial elements, though. The storm is an inherent part of the drama which "The Fire Patrol" unfolds.

Probably the first time in the history of motion pictures, the hero is the loser of the fight in Hunt Stromberg's production of "The Fire Patrol," which will be shown at the ..... Theatre on .....

Usually, when a big fight scene is scheduled for a picture, the audience knows immediately that the handsome hero is going to come out victorious and without a scratch.

Therefore, there is a real punch in "The Fire Patrol," when the hero, played by Johnny Harron, is unexpectedly knocked to the floor unconscious. He puts up such a tremendous struggle that there is no danger of the audience losing sympathy with him and then, too, he is fighting with an older and brawnier man. And the dramatic effect on the story is so interesting and unusual that this working out of the scene is as intelligent as it is original.

**Wonderful Storm Picturized in "The Fire Patrol"**

Charlie Murray, who has been getting a lot of fun and creating a lot of fun for movie fans, has an ambition out to out-Shakespeare Bill Shakespeare. Yep, that's his ambition. Anyway, that's the substance of a letter he wrote to New York from the Hunt Stromberg studio in Los Angeles, where he worked on "The Fire Patrol," a Chadwick Picture Corporation special in which he shared the comedy atmosphere with such notable fun-makers as Billy Franey, Hank Mann and Heinie Conklin. Murray, who has been before the picture-loving public since the good old Keystone Comedy days, will retire in a couple of years—and he's going to write tragedies for the stage, which, he says, will make the "Hamlets," "Othellos" and "Macbeths" of Shakespeare look like Gus Hill comedies. But then Charlie will have an ambition. "The Fire Patrol" will be shown at the ..... Theatre on .....

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The strength that a powerful rage brings to a weak man is remarkably exemplified in Hunt Stromberg's production of "The Fire Patrol," which will be shown at the ..... Theatre on ..... Here we see a blind old sea captain, helpless in his affliction and his age, choke to death a man half his age and twice his strength.

Incensed, infuriated by the wrong done his son and the girl his son loves, the old man stalks unflinchingly upon his prey, outraged honor giving him the light to see. His old hands close upon the throat of the man he hates, and, without seeming to even test his strength, he bears him slowly to the ground as his grip tightens slowly and inevitably. As played by Spottiswoode Aitken, with Jack Richardson as the villain, the scene is one of the most impressive in the picture.

More significant than its title would imply, "The Fire Patrol," Hunt Stromberg's first all-star special, opened yesterday at the ..... Theatre. Although its melodramatic sequences are all that melodrama, in the unexaggerated sense of the word should be, it is a distinct and an enjoyable surprise to find that "The Fire Patrol" combines with its thrills and its physical suspense, a psychological and emotional quality and a deftness of characterization seldom present in films which proudly purport to avoid all that is "melo" in drama.

It is a picture which achieves a different appeal for every type of theatre-goer, welding them all into a consistent narrative. There is red-blooded adventure for those who crave only this sort of entertainment. This is apparent from the title, which divulges the use of the Coast Fire Patrol for the first time in pictures. Developing from this novelty is a terrific explosion at sea, and, later, a fire to which the fireboats respond in a frenzy of activity. The departure of this valiant little fleet, its picturesque subduing of the fire in mid-ocean, as the flames shoot into the darkness and fight against the fountains of water piled upon them, and its return with the survivors of the wreck, form a terse bit of drama which never lowers its suspense. Equally as effective are the storm scenes which run through almost the entire picture, and which, in all their fury of lightning, thunder, and rain, are not merely incidental to the story, but symbolize the conflict of the human souls which it describes.

Mr. Stromberg's careful direction is obvious in these sequences, but it becomes more subtle and meaningful in the psychological implications of "The Fire Patrol." Two sisters loving the same man,—this man forgetting his love for one in his temporary infatuation for the other—a blind old sea Captain nourishing vengeance in his heart for a lifetime! These are the fundamental situations of the drama which, for delicacy of treatment and effectiveness, rival even the great fight scene and that in which the blind Captain is walking towards a precipice, not knowing that death is before him, intent on finding his lost son.

It is time to say, incidentally, that this fight of "The Fire Patrol," for sheer brutality, rivals even that famous old brawl in "The Spoilers." Never before has the screen seen the utter chaos, the dizzy action, the lurid suspense, that this fight provides. For some, it will be the big punch of the picture. For others, it will be a fascinating development towards an even bigger punch. But one could go on forever detailing them!

Furthermore, "The Fire Patrol" is an all-star special which is one. If you know what that means! Its cast includes Madge Bellamy, Anna Q. Nilsson, Helen Jerome Eddy, Johnny Harron, Spottiswoode Aitken, and Jack Richardson, and, for comedy relief, of which there is plenty, Charlie Murray, Gale Henry, Heinie Conklin, Billy Franey, Hank Mann, and Bull Montana.

Miss Bellamy and Miss Eddy have new opportunities as the two sisters of the story. The former is particularly adapted for the lovable, unselfish, little Molly Thatcher, and the whimsical, individual quality of Miss Eddy's work was needed for an interpretation as significant as that of Emma Thatcher. She gives us the woman in all her truth—plain, unattractive, but bitterly passionate, hiding her evil in her heart until it shrivels it to hatred. The scenes between the two girls—so conflicting in their temperaments but so consistent in their love for Colin Ferguson—have an entirely original flavor about them, new to the screen.

Johnny Harron imbues the role of Colin with his own youth and personality, and Spottiswoode Aitken, as his blind father, gives one of the most striking portrayals of the year. The vengeance in his heart, contrasted with his physical helplessness, makes splendid dramatic material. Jack Richardson plays the villain with the artistry acquired during his long experience with "heavy" roles on the screen and stage. Frances Ross, new to pictures, but famous in vaudeville, makes her screen debut with a clever piece of work. There is no denying that this is an all-star special, without even mentioning the comedians who are each well-known to every picture fan.

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There are breathless moments when Johnny Harron and Jack Richardson fall down a steep flight of stairs and plunge over the broken bannisters to the floor below, fighting every inch of the way. Furniture overturns—lamps crash to darkness—a human head crushes through the glass of a window—a woman screams and prays—and still they fight mercilessly. Nothing like it has ever been seen before outside of the prize ring. It makes that famous old fight in "The Spoilers" look like the rollicking of a couple of friendly pups.

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FOR YOUR SCREEN—

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# Review And Current Notices

## REVIEWS

Take These Review Stories to Your  
Local Paper the Day Before  
Your Opening

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## CURRENT NOTES

Submit These Current Notices to Your  
Local Editor on the Day  
of Your Opening

Throughout Hunt Stromberg's production of "The Fire Patrol," now showing at the Theatre suspense is so cleverly aroused in each situation that the picture could develop into nothing but a thriller. There was no chance of it missing.

For instance, in one scene, we see the characters deftly dispersed so that Molly Thatcher, played by Madge Bellamy, will be alone in the house. The villain has led the blind old sea captain to the edge of a cliff and left him there to walk helplessly over the precipice. The hero, whom Johnny Harron portrays, is out driving with Molly's sister. Molly is sobbing alone in the quaint old room.

And then—up the steps comes Weaver, the man whom everybody hates. He comes slowly—with his purpose written in his narrow eyes. And, well, no audience will be lolling back in loge seats at this point! We've had chariot races, automo-

bile races, aeroplane races, horse races, and even the Polynesian races on the screen.

But there's one twist on this sport that has been overlooked. It's an old-fashioned buggy race. Hunt Stromberg has one in the Chadwick production of "The Fire Patrol," now being shown at the Theatre. Of course, it's a race with time—and not with another buggy—but the dramatic importance that motivates it makes it twice as thrilling as a sporting proposition.

A blind, old sea captain is wandering to his death towards a deep precipice. His son hears of it, and, leaping into his rickety, old vehicle, goes on a mad and thrilling chase through the country—with death a pace ahead of his horses. The comparative slowness of the animals and the fastness of the old man's approach to disaster makes this scene a gem of suspense.

Hunt Stromberg has achieved something new in prologues in the Chadwick production of "The Fire Patrol," now at the Theatre. This portion of a picture, which is usually mechanical, is, in this instance, made one of the most thrilling sequences to the production.

Not only does it show a strong man avenging the honor of his wife against the villainy of his friend, but the ship locale, with the hero as captain, and high explosives as cargo, results in a terrific explosion when he leaves his watch to go to his wife's aid.

The staging of this explosion was a matter of great expense and effort, but its realism and the splendid histrionism of Anna Q. Nilsson, Spottiswoode Aitken, and Jack Richardson made it well worth while.

A giant tree, crashing across the roof of a little house, is one of the big punches in Hunt Stromberg's production of "The Fire Patrol." It is only a detail in the remarkable storm scene of the picture, but it means a breathless minute for an audience. "The Fire Patrol" is being shown at the Theatre.

Inside the house is unrolling a drama mightier than any clash of a drama that this huge tree could crush forever. And when it finally sways dizzily against the flashing sky and topples heavily earthwards, this possibility is the one that creates such an intensity of feeling—not merely the spectacular element of the thing.

Hunt Stromberg achieves many scenes of strong dramatic contrast in his production of "The Fire Patrol," which is being shown at the Theatre. One of the most interesting is that of the Church Social in honor of the heroes who man the fire boats.

It is the typical church social of everyone's youth. The long, barren hall has a squeaky piano in one corner and is lined with narrow tables piled with home-made cakes and lemonade. Occasionally a Chinese lantern is hung from the rafters to prove that this is really a "party."

Atmospherically, this set is intriguing and unusual. But it also acquires dramatic tension through contrasting the gaiety of those who dance and laugh, with their anxiety the next moment, when, with the festivities forgotten, the men must rush out into the storm to save a vessel at sea.

A moment of rare suspense is attained in Hunt Stromberg's production of "The Fire Patrol," the current picture at the Theatre, when young Colin Ferguson, played by Johnny Harron, goes reluctantly up the stairs to the landing, looking out of the picture to follow the struggle of his blind, old father, interpreted by Spottiswoode Aitken, and the villain of the piece, Jack Richardson.

The audience cannot see what is going on beyond the bend of the stairs. The action can be followed only through the expression of Colin's face, as he staggers back in terror.

Then against the wall appears the shadow of two claw-like hands, they move forward around the bend of the stairs while Colin watches in fascination. Then on the landing appears the maddened face of—

And there's your punch. Any audience is defied to guess who it is that comes back down those stairs as victor.

That moments of heroism can come to those whose hearts are not trustworthy as well as to the strong is strikingly exemplified in Hunt Stromberg's production of "The Fire Patrol," now at the Theatre.

Emma Thatcher, played by Helen Jerome Eddy, is lacking in moral strength even at the opening of the picture, but the germs of sacrifice are stirring in her heart just the same.

When the villain, portrayed by Jack Richardson, attempts to kill the blind, old father of the man she loves, Emma knows no fear. She throws herself frantically between the two men, and absolves her heart with its blood she has shed for another.

It is a great scene.

There is a tremendous thrill in Hunt Stromberg's "The Fire Patrol," the Chadwick special being shown at the Theatre, when the valiant little fleet of fireboats brave a terrible storm to save a helpless vessel.

This is the first time in the history of films that the "Fire Patrol" has been utilized in a motion picture, and it is not only the originality of the idea, but also the insight which it gives into the brav-

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### Wonderful Storm Picturized in "The Fire Patrol"

Far out in the storm-tossed seas, a little vessel wallows convulsively in the troughs of the waves; rain slants over her decks to meet the rising ocean; the wind tears maniacally at her sails.

Drama enough in just this to make a big scene in Hunt Stromberg's production of "The Fire Patrol," which will be shown at the ..... Theatre on .....

But the real pictorial and dramatic power grips the audience when suddenly, a tremendous blast of angry fire spurts from the hold of the ship and rains down upon the sea in a million sparks. Flames lick hungrily at the helpless boat—creeping mercilessly from stern to stern—until it is a ball of fire tossing dizzily on the sea.

This is one of the most interesting shots of a fire at sea ever obtained, and not only is it so effectively from a picturesque standpoint, but the drama that it opens is of vast implication.

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It is time to say, incidentally, that this fight of "The Fire Patrol," for sheer brutality, rivals even that famous old brawl in "The Spoilers." Never before has the screen seen the utter chaos, the dizzy action, the lurid suspense, that this fight provides. For some, it will be the big punch of the picture. For others, it will be a fascinating development towards an even bigger punch. But one could go on forever detailing them!

Furthermore, "The Fire Patrol" is an all-star special which is one. If you know what that means! Its cast includes Madge Bellamy, Anna Q. Nilsson, Helen Jerome Eddy, Johnny Harron, Spottiswoode Aitken, and Jack Richardson, and, for comedy relief, of which there is plenty, Charlie Murray, Gale Henry, Heinie Conklin, Billy Franey, Hank Mann, and Bull Montana.

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Church Social in honor of the heroes who man the fire boats.

It is the typical church social of everyone's youth. The long, barren hall has a squeaky piano in one corner and is lined with narrow tables piled with home-made cakes and lemonade. Occasionally a Chinese lantern is hung from the rafters to prove that this is really a "party."

Atmospherically, this set is intriguing and unusual. But it also acquires dramatic tension through contrasting the gaiety of those who dance and laugh, with their anxiety the next moment, when, with the festivities forgotten, the men must rush out into the storm to save a vessel at sea.

A moment of rare suspense is attained in Hunt Stromberg's production of "The Fire Patrol," the current picture at the..... Theatre, when young Colin Ferguson, played by Johnny Harron, goes reluctantly up the stairs to the landing, looking out of the picture to follow the struggle of his blind, old father, interpreted by Spottiswoode Aitken, and the villain of the piece, Jack Richardson.

The audience cannot see what is going on beyond the bend of the stairs. The action can be followed only through the expression of Colin's face, as he staggers back in terror.

Then against the wall appears the shadow of two claw-like hands, one reaching forward, the other the bend of the stairs—while Colin watches in fascination. Then on the landing appears the maddened face of—

And there's your punch. Any audience is defied to guess who it is that comes back down those stairs as victor.

That moments of heroism can come to those whose hearts are not trustworthy as well as to the strong is strikingly exemplified in Hunt Stromberg's production of "The Fire Patrol," now at the..... Theatre.

Emma Thatcher, played by Helen Jerome Eddy, is lacking in moral strength even at the opening of the picture, but the germs of sacrifice are stirring in her heart just the same.

When the villain, portrayed by Jack Richardson, attempts to kill the blind, old father of the man she loves, Emma knows no fear. She throws herself frantically between the two men, and absolves her heart with its blood she has shed for another.

It is a great scene.

There is a tremendous thrill in Hunt Stromberg's "The Fire Patrol," the Chadwick special being shown at the..... theatre, when the valiant little fleet of fireboats brave a terrible storm to save a helpless vessel.

This is the first time in the history of films that the Fire Patrol has been utilized in a motion picture, and it is not only the originality of the idea, but also the insight which it gives into the bravery of the gallant men who give their lives to save the lives of their brothers that makes this sequence of unusual interest.

**Great Fight Scene In "The Fire Patrol"**

You wouldn't think anyone but Angel Firpo could take the punishment that Johnny Harron takes in the fight scene of Hunt Stromberg's production "The Fire Patrol," now at the..... Theatre. And, due to his conscientiousness, it's what the boys would call a "wow" of a brawl.

Four cameras, clicking continually, the directorial energy of Mr. Stromberg, the acting ability of Harron and Jack Richardson, and the complete ruin of a twenty-five hundred dollar set made this scene possible. Every bit of detail devoted to its filming, however, shows in results in the screen. It's a light that will make the men of the nation as ardent picture fans as their wives.

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# Production An Achievement"



PAGE TWO

# Biographies And Pla

## Anna Q. Nilsson Scores in "The Fire Patrol"

Blond Beauty Does Best Work of Career in Melodramatic Thriller



One Column Cut No. 700G

History oft-times repeats itself, but in substance only.

Insofar as a financial parallel is concerned, in the words of that famous Broadway character, "Diamond Jim" Brady, there "ain't no such animal," in the picture business.

And, yet, though the hands of the clock move on and on with the passing of time, this world accomplishes feats that in their uniqueness win the public eye.

So it was that back in the days of 1916 a somewhat timid but beautiful lass walked into the busy office of I. E. Chadwick, then an executive of the old Ivan Film Productions, Inc. That ambitious but then uncertain bundle of screen prospect was none other than the now universally famous and popular Anna Q. Nilsson.

It did not require much interrogation nor days of deliberation for Mr. Chadwick to appreciate the possibilities of this young lady—and he presented her with what she had so long sought, the opportunity to work in the movies. Her

first role was in "Her Surrender." And at once she confirmed the expectations of Mr. Chadwick.

That was the beginning of what was to be one of the most meteoric careers ever built by a luminary of the world of silent drama. That was back in 1916—eight years ago. She rose in her chosen profession in leaps and bound fashion. And now she is at the top—one of the most successful, most talked-of and popular stars of the screen, commanding a salary that makes a royal sovereign envious.

In the eight years that intervened, both Miss Nilsson and her discoverer achieved further accomplishments—results that placed them at the pinnacle of their respective fields of endeavor.

But their roads met once more, for when Mr. Chadwick commissioned Producer Hunt Stromberg to acquire the services of the best the business had for his super production, "The Fire Patrol," based on the famous stage success of the same name, that director, unbeknown to Mr. Chadwick, chose Miss Nilsson for the leading feminine role. Not until after Mr. Stromberg had signed Miss Nilsson was Mr. Chadwick informed of the fact that the young lady whom he had introduced to the silent drama was once again to top his list of stars in "The Fire Patrol," which will be shown at the..... theatre, on.....

Receipt of the wire brought a smile from Mr. Chadwick as he carefully digested its contents—but surprise then illuminated with another but reminiscent smile, followed reading of the salary Miss Nilsson will receive weekly for her services. Turning to his secretary, Mr. Chadwick recalled that Miss Nilsson is receiving more for each day's work today in "The Fire Patrol" than he paid her for an entire month's labor in her first picture, "Her Surrender," eight years ago—an increase in salary of more than 3,000 per cent!

"But she is well worth it," commented Mr. Chadwick. "In fact, if one must register an opinion, she is worth more, for she is one of the best liked and most capable of actresses on either stage or screen."

## Hunt Stromberg Youngest Movie Producer Has Had Interesting Career

The man who waits for good luck to start him in business is like the man who waits for the last car five minutes after it is gone. If he gets it, it's a mistake of Providence, just as it's the motorman's mistake if he gets his car." This from Hunt Stromberg, who produced "The Fire Patrol," the sensational melodrama now being shown at the..... Theatre.

It's his idea that there are still some people who figure that the Lord helps those who help themselves. But there are more who figure that the great God Business, which usually accepts few of the heavenly mandates, will help those who don't help themselves. So they wait for good luck to come their way.

"It's true that opportunity is lying in wait for everyone," claims Mr. Stromberg. "But it's also true that it's lying very low—so low that it's almost buried from sight. However, every man should have

A very few years ago he was a reporter in the east. He had his eyes even then on the possibilities of the picture industry for an up and coming young man.

For, as he admits, "The man who doesn't work is just plain lazy, but the man who doesn't work for money is a plain fool."

All he knew about making pictures was how to write for a newspaper. But did he wait for some unknown uncle to merge from the horizon as president of the Bigger and Better Pictures Corporation and give his long-lost nephew a job? He did not.

Instead he went to work as Publicity Director for the Selznick Corporation in New York. And for a young fellow just trying to get along, he did pretty well—so well that he was snapped up by the Goldwyn Corporation, where he made such a success that Thomas H. Ince brought him to California to head his publicity department.



HUNT STROMBERG  
Producer of  
"The Fire Patrol"  
One Column Cut No. 701G

## "Clothes Make The Man" But Not The Actress says Helen Jerome Eddy

"An actress can give you just as sympathetic a portrayal in a French gown as she can give in a gingham apron," announces Helen Jerome Eddy, one of the featured players in Hunt Stromberg's production of "The Fire Patrol" for Chadwick Pictures Corporation, which comes to the..... Theatre beginning..... for a..... days run.

Miss Eddy has given so many splendid characterizations which called for drab costumes that the impression might easily be gained that she is of the same mind as so many of our modern authors—finding drama only in the sordid. She denies this emphatically.

"It just happens that this is the type of role which falls to me most often. But it is the warmth of coldness of human hearts that makes drama—not the clothes that cover them. If the latter were so it would really be the fur-coated lady who has the warmest heart and the most dramatic potentialities!"

"Seriously, though...." And Miss Eddy can be very serious.... "A woman wearing the garb of poverty may lead a placid life in which, if there is any drama at all, she fails to recognize it. While her richer sister, dripping jewels from her fingers is more apt to be dripping tears from her mascara as well. Wealth complicates life.

"So often, a really fine actress has been called a 'clothes-horse' merely because she chose to emote in pink georgette—instead of red flannelette," she admits regretfully. "Personally, lovely clothes fascinate me. Lay it to my luck and not my preference that I appear so often with a permanent apron and



## Madge Bellamy Her Stage Career

Screen Beauty in "The Fire Patrol" Has Had Unique

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Miss Bellamy made her stage debut in New York at the tender age of five under the supervision of her father, a university professor of literature.

The family moved to Denver and then to San Antonio, Texas, where Miss Bellamy studied at St. Mary's Hall. When she was fifteen, there came an interruption to her student life and she was recalled to New York to appear in an actors' benefit performance. The winsome miss of the brown eyes and golden hair did so well that she attracted the notice of Daniel Frohman, who gave her a letter to George Tyler.

After hearing her read the part of Pollyanna in the play of that name, Tyler cast Miss Bellamy in the title role, in which she toured the large cities of the East so successfully that the company was recalled for return engagements. During this season of triumph, Miss Bellamy was asked by Alf Hayman to play the "Dream Girl" with William Gillette in "Dear Brutus," but she had to decline. She was considering an offer to play with William Faversham in "The Prince and the Pauper" when Thomas H. Ince offered her a screen contract.

Miss Bellamy yielded to the lure of the silver sheet and made her cinema debut as leading woman in "The Cup of Life." Her success

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Miss Bellamy has that rare degree of beauty which is perfection. That alone has taken her far. But in "The Fire Patrol," she proves, as well, to have the vibrant emotionalism and piquant personality which might easily make of her a second Pickford.

As Molly Masters, a little village girl whose sister steals the man she loves, Miss Bellamy has ample opportunity to combine simplicity and sweetness with intense feeling. And it is her capability for this latter dramatic expression upon which Mr. Stromberg has concentrated and which so many of her previous directors have discounted.

Consequently, in "The Fire Patrol," she appears decisively as a creature of pathos, a girl whose womanhood is born in sorrow, whose youth and sweetness are contrasted with the age-old passions in her heart. Miss Bellamy is no longer the little ingenue with the round, round eyes. She graduates from this picture as a dramatic

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in this brought her the greater part of "Nan" in Ince's special feature, "Hail the Woman."

She also scored a hit in Maurice Tourneur's "Lorna Doone," while her starring vehicles include "Ten Ton Love," "The Tinsel Harvest," "Garrison's Finish," "The Hottentot" and "Are You a Failure?" Miss Bellamy likewise has won success in "Unguarded Gates," "Soul of the Beast," "No More Women," an Associated Authors' production, and "The Fire Patrol."

Her work in "The Fire Patrol" which comes to the..... theatre for a..... run next ..... marks her as a wonderfully versatile actress, for the role is a most difficult one.

## Three Famous Actresses In New Picture

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Helen Jerome Eddy also emerges from her role in "The Fire Patrol" with new honors. Always noted as a character actress, the wistful, individual quality of her work has loaned realism to many motion pictures. But there are few of them which could offer her a portrayal with the dramatic possibilities of the one in this picture.

She characterizes Emma Masters, a comparatively unattractive villager, who yearns for the beauty that is the gift of her sister. And this is not a trifling jealousy. Its object is the love of the boy who is engaged to the younger girl, and it manifests itself in the Machiavelian scheming of a half-crazed mind. This role is fraught with the involved psychology that is consistently utilized on the stage, but which is seldom attempted in motion pictures. As presented by Miss Eddy, however, it is clarified of its complexity and becomes a vivid slice from life. Her deft interpretation makes the unnaturalness of such a situation seem a natural problem, at the same time emphasizing its originality in the realm of the screen. And it is marked by an intensity, a depth of anguish, more impressive than anything Miss Eddy has so far contributed to motion pictures.

It is usually counted enough for a producer to make one star in the course of a production. For him to make two is an achievement that only a man of Mr. Stromberg's initiative and energy could accom-

## Charlie Murray Has Important Part in "The Fire Patrol"

Famous Screen Comedian Scores in New Picture

Charlie Murray, who has been getting a lot of fun and creating a lot of fun for movie fans, has an ambition out to out-Shakespeare Bill Shakespeare. Yep, them's his ambition. Anyway, that's the substance of a letter he wrote to New York from the Hunt Stromberg studio in Los Angeles, where he worked on "The Fire Patrol," a Chadwick Pictures Corporation special in which he shares the comedy atmosphere with such notable fun-makers as Billy Franey, Hank Mann and Heinie Conklin. Murray, who has been before the picture-loving public since the good old Keystone Comedy days, will retire in a couple of years—and he's going to write tragedies for the stage, which, he says, will make the "Hamlets," "Othellos" and "Macbeths" of Shakespeare look like Gus Hill comedies. But then Charlie will have an ambition! "The Fire Patrol" will be shown at the ..... Theatre on.....

## Newsy Briefs For Local Editors

Interesting Facts About the Picture That are Easy to Plant

Four rain machines were used throughout Chadwick Pictures Corporation's production of "The Fire Patrol," which has a background of continual storm, with a splendid effectiveness. "The Fire Patrol" is now being shown at the..... Theatre.

A whole crew of electricians and intricate lighting equipment were transported to Laguna Beach for scenes in Chadwick Pictures Corporation's production of "The Fire Patrol" now at the..... Theatre. A great portion of the filming was done at this location.

An immense explosion in the hold of a ship was staged for Chadwick Pictures Corporation's production of "The Fire Patrol," now at the ..... Theatre. Not only was the filming of the scene extremely dangerous, but it necessitated expensive and intricate technical effects.

One of the biggest items in the production of Chadwick Pictures Corporation's latest picture, "The Fire Patrol," now being shown at the..... Theatre, was the use of the Coast Fire Patrol for the first time in the history of motion pictures.

Three generator sets were used for the production of Chadwick Pictures Corporation's latest picture, "The Fire Patrol," now at the ..... Theatre. Its background of storm necessitated such unusual lighting effects.

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One Column Cut No. 700G

History oft-times repeats itself, but in substance only.

Insofar as a financial parallel is concerned, in the words of that famous Broadway character, "Diamond Jim" Brady, there "ain't no such animal," in the picture business.

And, yet, though the hands of the clock move on and on with the passing of time, this world accomplishes feats that in their uniqueness win the public eye.

So it was that back in the days of 1916 a somewhat timid but beautiful lass walked into the busy office of I. E. Chadwick, then an executive of the old Ivan Film Productions, Inc. That ambitious but then uncertain bundle of screen prospect was none other than the now universally famous and popular Anna Q. Nilsson.

It did not require much interrogation nor days of deliberation for Mr. Chadwick to appreciate the possibilities of this young lady—and he presented her with what she had so long sought, the opportunity to work in the movies. Her

ed, both Miss Nilsson and her coverer achieved further accomplishments—results that placed them at the pinnacle of their respective fields of endeavor.

But their roads met once more, for when Mr. Chadwick commissioned Producer Hunt Stromberg to acquire the services of the best the business had for his super production, "The Fire Patrol," based on the famous stage success of the same name, that director, unbeknown to Mr. Chadwick, chose Miss Nilsson for the leading feminine role. Not until after Mr. Stromberg had signed Miss Nilsson was Mr. Chadwick informed of the fact that the young lady whom he had introduced to the silent drama was once again to top his list of stars in "The Fire Patrol," which will be shown at the..... Theatre, on.....

Receipt of the wire brought a smile from Mr. Chadwick as he carefully digested its contents—but surprise then illuminated with another but reminiscent smile, followed reading of the salary Miss Nilsson will receive weekly for her services. Turning to his secretary, Mr. Chadwick recalled that Miss Nilsson is receiving more for each day's work today in "The Fire Patrol" than he paid her for an entire month's labor in her first picture, "Her Surrender," eight years ago—an increase in salary of more than 3,000 per cent!

"But she is well worth it," commented Mr. Chadwick. "In fact, if one must register an opinion, she is worth more, for she is one of the best liked and most capable of actresses on either stage or screen."

## Hunt Stromberg Youngest Movie Producer Has Had Interesting Career

The man who waits for good luck to start him in business is like the man who waits for the last car five minutes after it is gone. If he gets it, it's a mistake of Providence, just as it's the motorman's mistake if he gets his car." This from Hunt Stromberg, who produced "The Fire Patrol," the sensational melodrama now being shown at the..... Theatre.

It's his idea that there are still some people who figure that the Lord helps those who help themselves. But there are more who figure that the great God Business, which usually accepts few of the heavenly mandates, will help those who don't help themselves. So they wait for good luck to come their way.

"It's true that opportunity is lying in wait for everyone," claims Mr. Stromberg. "But it's also true that it's lying very low—so low that it's almost buried from sight. However, every man should have a shovel in his kit."

Mr. Stromberg has one, at any rate. With it, he will doubtless dig a niche for himself in the hall of motion picture fame.

People who wondered at the whyfores of the original three-real picture, "A Trip Through the World's Largest Motion Picture Studio," which finally emerged from the Ince Studio can guess the reason for it now.

You're right! It was a deft suggestion on the part of Mr. Stromberg which gave him his first opportunity at directing.

He liked it. So that was all there was to it. He began directing his own.

Now Mr. Stromberg is one of the youngest producers in the industry.

Lady Luck, hide your head! No use for you in this game.

A very few years ago he was a reporter in the east. He had his eyes even then on the possibilities of the picture industry for an up and coming young man.

For, as he admits, "The man who doesn't work is just plain lazy, but the man who doesn't work for money is a plain fool."

All he knew about making pictures was how to write for a newspaper. But did he wait for some unknown uncle to merge from the horizon as president of the Bigger and Better Pictures Corporation and give his long-lost nephew a job? He did not.

Instead he went to work as Publicity Director for the Selznick Corporation in New York. And for a young fellow just trying to get along, he did pretty well—so well that he was snapped up by the Goldwyn Corporation, where he made such a success that Thomas H. Ince brought him to California to head his publicity department.

That's why he wields such a nifty typewriter today. He used to speed up his stories so that he could spend time poking inquisitively about the studio learning the secrets of picture making.

## "Bull" Montana Swings Wicked Left

### But Only in Movies

"Bull" Montana, the "Kid" Broad of Hollywood and a star in his own right, wields a wicked left arm in the Chadwick Pictures Corporation's melodramatic special, "The Fire Patrol," which will be shown at the..... Theatre on..... Incidentally, the "Bull" has a new boss—I. E. Chadwick, head of Chadwick Pictures Corporation.

## Producer of "The Fire Patrol"

One Column Cut No. 701G

## "Clothes Make The Man" But Not The Actress says Helen Jerome Eddy

"An actress can give you just as sympathetic a portrayal in a French gown as she can give in a gingham apron," announces Helen Jerome Eddy, one of the featured players in Hunt Stromberg's production of "The Fire Patrol" for Chadwick Pictures Corporation, which comes to the..... Theatre beginning..... for a..... days run.

Miss Eddy has given so many splendid characterizations which called for drab costumes that the impression might easily be gained that she is of the same mind as so many of our modern authors—finding drama only in the sordid. She denies this emphatically.

"It just happens that this is the type of role which falls to me most often. But it is the warmth of coldness of human hearts that makes drama—not the clothes that cover them. If the latter were so it would really be the fur-coated lady who has the warmest heart and the most dramatic potentialities!"

"Seriously, though...." And Miss Eddy can be very serious.... "A woman wearing the garb of poverty may lead a placid life in which, if there is any drama at all, she fails to recognize it. While her richer sister, dripping jewels from her fingers is more apt to be dripping tears from her mascara as well. Wealth complicates life."

"So often, a really fine actress has been called a 'clothes-horse' merely because she chose to emote in pink georgette—instead of red flannelette," she admits regretfully. "Personally, lovely clothes fascinate me. Lay it to my luck and not my preference that I appear so often with a permanent apron and



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Therefore, there is a real punch in "The Fire Patrol," when the hero, played by Johnny Harron, is unexpectedly knocked to the floor unconscious. He puts up such a tremendous struggle that there is no danger of the audience losing sympathy with him and then, too, he is fighting with an older and brawnier man. And the dramatic effect is so unusual that this working out of the scene is as intelligent as it is original.

The family moved to Denver and then to San Antonio, Texas, where Miss Bellamy studied at St. Mary's Hall. When she was fifteen, there came an interruption to her student life and she was recalled to New York to appear in an actors' benefit performance. The winsome miss of the brown eyes and golden hair did so well that she attracted the notice of Daniel Frohman, who gave her a letter to George Tyler.

After hearing her read the part of Pollyanna in the play of that name, Tyler cast Miss Bellamy in the title role, in which she toured the large cities of the East so successfully that the company was recalled for return engagements. During this season of triumph, Miss Bellamy was asked by Alf Hayman to play the "Dream Girl" with William Gillette in "Dear Brutus," but she had to decline. She was considering an offer to play with William Faversham in "The Prince and the Pauper" when Thomas H. Ince offered her a screen contract.

Miss Bellamy yielded to the lure of the silver sheet and made her cinema debut as leading woman in "The Cup of Life." Her success

## Three Famous In New Pi

### "The Fire Patrol" Ha

Anna Q. Nilsson, Madge Bellamy and Helen Jerome Eddy are three of the most famous actresses on the screen today," opined Hunt Stromberg.

Whereupon he set to work to make them so by means of the sensational melodrama, "The Fire Patrol," which will be shown at the..... theatre on..... And it's a fact that they have never appeared in more striking characterizations than in this picture.

Miss Bellamy has that rare degree of beauty which is perfection that alone has taken her far. But in "The Fire Patrol," she proves, as well, to have the vibrant emotionalism and piquant personality which might easily make of her a second Pickford.

As Molly Masters, a little village girl whose sister steals the man she loves, Miss Bellamy has ample opportunity to combine simplicity and sweetness with intense feeling. And it is her capability for this latter dramatic expression upon which Mr. Stromberg has concentrated and which so many of her previous directors have discounted.

Consequently, in "The Fire Patrol," she appears decisively as a creature of pathos, a girl whose womanhood is born in sorrow, whose youth and sweetness are contrasted with the age-old passions in her heart. Miss Bellamy is no longer the little ingenue with the round, round eyes. She graduates from this picture as a dramatic star!



One Column Cut No. 703G



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in this brought her the greater part of "Nan" in Ince's special feature, "Hail the Woman."

She also scored a hit in Maurice Tourneur's "Lorna Doone," while her starring vehicles include "Ten Ton Love," "The Tinsel Harvest," "Garrison's Finish," "The Hottentot" and "Are You a Failure?" Miss Bellamy likewise has won success in "Unguarded Gates," "Soul of the Beast," "No More Women," an Associated Authors' production, and "The Fire Patrol."

Her work in "The Fire Patrol" which comes to the..... theatre for a..... run next ..... marks her as a wonderfully versatile actress, for the role is a most difficult one.

Three Famous Actresses  
In New Picture

"The Fire Patrol" Has Great Cast

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Helen Jerome Eddy also emerges from her role in "The Fire Patrol" with new honors. Always noted as a character actress, the wistful, individual quality of her work has loaned realism to many motion pictures. But there are few of them which could offer her a portrayal with the dramatic possibilities of the one in this picture.

She characterizes Emma Masters, a comparatively unattractive villager, who yearns for the beauty that is the gift of her sister. And this is not a trifling jealousy. Its object is the love of the boy who is engaged to the younger girl, and it manifests itself in the Machiavelian scheming of a half-crazed mind. This role is fraught with the involved psychology that is consistently utilized on the stage, but which is seldom attempted in motion pictures. As presented by Miss Eddy, however, it is clarified of its complexity and becomes a vivid slice from life. Her deft interpretation makes the unnaturalness of such a situation seem a natural problem, at the same time emphasizing its originality in the realm of the screen. And it is marked by an intensity, a depth of anguish, more impressive than anything Miss Eddy has so far contributed to motion pictures.

It is usually counted enough for a producer to make one star in the course of a production. For him to make two is an achievement that only a man of Mr. Stromberg's initiative and energy could accomplish.



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One Column Cut No. 703G

Great Cast in  
"The Fire Patrol"

A year ago the appearance of a single screen comedian of note in a production was seemingly a signal for considerable hula-balo on the part of picture publicity men. But like the good old "free lunch" of pre-Volstead days, "those days are gone forever." Chadwick Pictures Corporation, which is making a series of six big productions based on famous stage successes, has engaged three such notable humor dispensers, Charlie Murray, Hank Mann and Heinie Conklin for "The Fire Patrol," which will be shown at the..... Theatre on .....

Mann and Heinie Conklin. Murray, who has been before the picture-loving public since the good old Keystone Comedy days, will retire in a couple of years—and he's going to write tragedies for the stage, which, he says, will make the "Hamlets," "Othellos" and "Macbeths" of Shakespeare look like Gus Hill comedies. But then Charlie will have an ambition! "The Fire Patrol" will be shown at the ..... Theatre on.....

Newsy Briefs  
For Local Editors

Interesting Facts About the  
Picture That are Easy  
to Plant

Four rain machines were used throughout Chadwick Pictures Corporation's production of "The Fire Patrol," which has a background of continual storm, with a splendid effectiveness. "The Fire Patrol" is now being shown at the..... Theatre.

A whole crew of electricians and intricate lighting equipment were transported to Laguna Beach for scenes in Chadwick Pictures Corporation's production of "The Fire Patrol" now at the..... Theatre. A great portion of the filming was done at this location.

An immense explosion in the hold of a ship was staged for Chadwick Pictures Corporation's production of "The Fire Patrol," now at the ..... Theatre. Not only was the filming of the scene extremely dangerous, but it necessitated expensive and intricate technical effects.

One of the biggest items in the production of Chadwick Pictures Corporation's latest picture, "The Fire Patrol," now being shown at the..... Theatre, was the use of the Coast Fire Patrol for the first time in the history of motion pictures.

Three generator sets were used for the production of Chadwick Pictures Corporation's latest picture, "The Fire Patrol," now at the ..... Theatre. Its background of storm necessitated such unusual lighting effects.

A regular forest of trees was wired for lighting effects in Chadwick Pictures Corporation's production of "The Fire Patrol" now at the ..... Theatre. The trees were two hundred feet in height, and the task, accomplished by Fred McBan, the best technical expert in the business, was an exhaustive one.

Six wind machines were used in filming the terrific storm scene in Chadwick Pictures Corporation's production of "The Fire Patrol," now at the..... Theatre. The result is one of the biggest punches in the picture.

To perfect the lighting effects in Chadwick Pictures Corporation's production of "The Fire Patrol," four sun arcs were used almost continuously throughout the filming. Beautiful photographic composition has resulted. "The Fire Patrol" is now being shown at the..... Theatre.

Actual scenes of a freighter burning at sea were procured at great expense for Chadwick Pictures Corporation's, Hunt Stromberg production of "The Fire Patrol," now at the..... Theatre.

roduction An Achievement"





# An Entire Page of Distinctive F

## STIRRING MELODRAMA OF THE SEA COMING TO LOCAL THEATRE "THE FIRE PATROL" A PAGE FROM LIFE

Must drama be lavishly garbed to seem dramatic?

There is no doubt but that the typical motion picture ball room scene with gorgeous interiors and ornately gowned players has a great appeal to the vision of theater goers.

But because you have a gustatory passion for Russian caviar is no reason that you want it served for dinner every night in the week. If you attempted this, there would come a night when your whole soul would long for Irish stew with a fervidness that could not be denied.

Neither, because you feel that negligees are more becoming to you than any other sort of garment, do you wear them to a picnic.

It is equally beyond the realm of logic to see a motion picture which includes a ball room scene every night. There are many times, in fact, perhaps after a late session the night before!—when you feel that it is futile to waste time dancing life away. You may change your mind the next morning, but that night you do not want to watch others cavorting about in eccentric postures. Still, if exhibitors insist on a ballroom scene, you are forced into it, willy-nilly. For the exhibitor is the man who claims he knows what the public wants!

And he does... partly. It is his pet notion that theatre-goers, composed of the masses of Americans who lead staid, commonplace lives, want to see the other side of existence when they go to a picture... the gaiety and froth. And they do... but not always.

There comes a time when the little shopgirl is saddened instead of thrilled by the sight of French gowns that she can never hope to wear. There comes a moment when the tired laboring man becomes incensed instead of intrigued at the sight of merry millionaires gambling on the golf course during the hours when he is swinging a pickaxe. For these people, for these moods, there must be other picture fare provided besides the "lavish super-productions" that are flooding the market. There must be pictures which prove that there is adventure, romance and drama even in simplicity... which illustrate the truth that even the little village girl, who knows no gaiety beside the infrequent church social, may have unfolded in her sordid home a drama as big as life.

In "The Fire Patrol," Hunt Stromberg's sensational melodrama which will be shown at the... theatre on... the young film magnate has achieved this sort of a motion picture. There are, frankly, no ballroom scenes in it, and the most elaborate gown worn, could be assembled, if a woman was clever with the needle, for \$4.99. And yet, "The Fire Patrol" is one of the most dramatic, the most appealing, and the most beautiful productions among current releases!

Mr. Stromberg holds no brief for the argument that this is the only sort of picture that should be produced. He realizes the great appeal of the ornate production. He knows that a certain quota of this

type should be filmed. He is interested in filming them himself. But he does not consider that they have a monopoly on the interest of the public. And since so many of his brother producers are confining themselves to this variety of picture, he has utilized the simple old theory of over-production... and filmed "The Fire Patrol." It is not one of these idealistic fancies that spring occasionally in the minds of some producers and are doomed to failure through the very reason of their altruistic principal. It is a sound business venture of a sound business man.

Furthermore, "The Fire Patrol" has a beauty that is more enduring, more glorious, than that attained by the most extreme of French modistes and interior decorators. It has a beauty of nature that has never been surpassed on the screen. Each scene needs only mobility and a rare frame to rival the paintings of the masters. And it is not nature as a mere background for the action of the story. It is nature presented symbolically as influence on the action. Each flash of lightning, each angry wave, each shadowy tree, has its motive on the plot which it adorns. This is beauty that brings a warmth to the heart... instead of mental calculations as to the cost of the fur coat worn by the heroine!

There would, in fact, be no time for musing over lavish scenes and costuming in a drama with the potentialities of "The Fire Patrol." With a cast which includes Madge Bellamy, Helen Jerome Eddy, Johnny Harron, Anna Q. Nilsson, Spottiswoode Aitken, Jack Richardson, Frances Ross, Gale Henry, Charlie Murray, and a score of other notables, the characterizations, dynamic and compelling, become the thing. Their expressions their gestures of gladness and pathos, of love and hate, monopolize the attention to the exclusion of accessory embellishments. This is as it should be,—for drama comes from the heart... not from the pocketbook.

Aside from the splendid portrayals presented by this group, the physical action of "The Fire Patrol" is too fast and melodramatic to allow for placid vistas of ro-cocco mansions and clothing models. Every foot of film is utilized for the dramatic punches that develop swiftly and regularly from each story element. Add to this, the searching psychology, and vivid emotionalism of "The Fire Patrol"... and where, pray, could you insert a Long Island dinner party? It would be merely a boring delay in the more vital consequences of the picture!

Some day, Mr. Stromberg is going to make a production that will make a De Mille bathroom scene seem about as luxurious as the old tin tub of our youth. He is eager to make it. But he knows that it will have no more appeal to the type of theatre-goers who crave this sort of entertainment than "The Fire Patrol" will have to the other and just as numerous type, who care for the heart of a heroine, rather than for the cut of her clothes.

## FIRE PATROL THRILLING DRAMA OF YOUTH AND LOVE



Two Column Cut No. 704G

### ANNA Q. NILSSON IN "THE FIRE PATROL"

Four big climaxes in one motion picture!

And not one of them to which any critic can prefix that dread little word "anti-!"

This is the score of "The Fire Patrol," Hunt Stromberg's sensational production, to be shown at the... Theatre on...

In nine out of ten pictures, the climax is easily anticipated by blase theatre-goers. But how can it be when there are four instead? "Try and do it!" encourages Mr. Stromberg.

The usual routine of mechanically developed details leading to one obvious crisis has been clearly avoided in "The Fire Patrol."

Bang! And the picture is off to a record start with a frightful explosion in the hold of a ship!

Who-e-e! A terrific storm plays havoc with the world, while human hearts hide their darkness in its gloom!

Help! A vessel bursts into flames, miles from safety, and the fire patrol is launched in a flurry of frantic energy!

Wow! The hero and the villain fight for each other's life blood in the most realistic combat since that of "The Spoilers."

The explosion sequence was a dangerous task from a technical standpoint, but its effectiveness more than discounts the trouble of procuring it. And it is not merely a meaningless device dragged into the picture extraneously. It is the climax of the prologue... a vital bit in which a sea captain, leaving his watch to save his wife from the enemy, is blinded by the explosion which results from his forgetting his duty to the ship in his more important duty to the woman he loves.

As for the storm, a terrific upheaval of nature, it has none of the casual quality of the usual storm. It symbolizes the souls of the players who are caught in a vortex of passion as drowning in the rain that beats overhead.

And the fire at sea not only gives effective photography. It stamps the hero with dishonor, as well as giving opportunity for the use of the fire patrol for the first time in motion pictures. Mr. Stromberg's production has nothing to do with those febrile melodramas in which the fire has obviously been decided upon first and the story written afterwards!

Then the fight! That's a bit

sene lamps flickered over the rag rugs. Dull red tablecloths, reflected the hearth fire. Heavy, carved mirrors hung over marble topped tables which boasted the family Bible and the old album. There were stiff little pin cushions which no pin was ever allowed to sully, and in the dining room—pride of the family—hung oil paintings of crimson apples, plump and very dead fish, and unbelievable bouquets in china vases, all painted by the eldest daughter of the household. Remember?

All this atmosphere, down to the last detail, has been reproduced in "The Fire Patrol," Hunt Stromberg's initial picture of the season, now at the... theatre. Homely, reminiscent scenes will make a humorous appeal to audiences, which, secure in the conveniences of this electric age, can afford to laugh, but tenderly, at the youth they knew.

### "IT'S THE LIFE"

Picture the motion picture producer!

Not on the screen, of course. He's too busy using his head at his desk to pose for handsome profiles.

But just what is the general idea of a producer?

We usually think of a well-fed gentleman, lolling in an office which is equipped with a southern exposure and bear skin rugs. Languidly, he pushes a button, and in troops his corps of starved stenographers, putted directors, inspired scenarists, and harrassed assistant directors.

A few cryptic orders, and he dons his tall hat and rolls away in his well-padded limousine for a round of golf.

Yes, this is the general idea of a producer.

But for a specific example, picture Hunt Stromberg, one of the youngest of motion picture producers.

Mr. Stromberg is a tall gentleman with a stream-line silhouette and very long legs which are usually in action. He probably hasn't the faintest notion of what his office looks like. He tears into it early in the morning, makes a bee-line for his desk, and immerses himself up to his neck in production costs, contracts and continuities. Then he dashes out on to the set where he directs his company through the frenzied activity of

**HELEN JEROME EDDY  
GIVES SPLENDID  
PERFORMANCE IN  
"THE FIRE PATROL"**

**YOUTH AND AGE  
CONTRASTED IN  
"THE FIRE PATROL"**

There is no more appealing sen-



# Page of Distinctive Feature Stories

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**FIRE PATROL THRILLING DRAMA  
OF YOUTH AND LOVE**

**"THE FIRE PATROL" SUPERB  
TRIUMPH OF STARS,  
STORY AND DIRECTION**

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"What's it all about?"

This plaintive query can be heard from the crowds exciting from any motion picture theatre at any time.

They have just seen a film in which for no obvious reason at all, it takes a callow juvenile and a wide-eyed ingenue five reels to get to the church around the corner. Or one in which it takes ten reels for a stupid wife to win her husband back from an equally stupid vamp.

"What's it all about indeed?"

Who cares?

Frail themes elongated feebly so that theatres can advertise a feature length film are—well, they're one answer to that famous old saw, "What's wrong with pictures?"

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This picture, far from being a 300-page development of a story that could be told in one page and a half, is a smooth combination of physical action, psychological conflict, gripping emotionalism, and vivid characterization. Many different motives and different ideas are woven together so deftly in this case that the result has the necessary quality of unity and nevertheless intrigues the mind of the beholder with the fine flavor of variety. "The Fire Patrol" is the sort of a picture which, even if you should dislike several things about it, assuming that the impossible can happen, will still provide something to enthuse you. It has an appeal for everyone, from the girl in rompers to the old man in spectacles.

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the unvarying system of building one big punch out of another big punch. The thrills come as regularly and startlingly as the reports of a machine gun. For instance, a terrific explosion in the hold of a ship fades into a storm scene at sea which has seldom been rivalled on the screen. The storm becomes the symbolic background for a strange moral complex between the hero and the sister of his fiancée. This sequence is interrupted by a huge fire at sea. The fire develops into the rescue of a villainous character who has been the life-long enemy of the blind, old captain, present at his deliverance from death. The villain's recovery makes possible a striking scene in which he leads the blind man to the edge of a cliff and leaves him there, helpless, to walk into boundless space. This presumed riddance of the old captain gives the villain his opportunity to entrap the heroine for his own hideous purpose. His brutality motivates the fight scene between him and the hero, a fight which rivals the famous old struggle in "The Spoilers" for thrills. The fight enables the blind captain to recognize him as his enemy. The recognition causes the erring sister to sacrifice her life for the old man, which increases his mania for vengeance to the strength for killing the villain. And there's not a miss in Mr. Stromberg's direction of characterizations of the notable cast throughout this melee of excitements. When this producer promises thrills to his public, he makes good.

But, in spite of these melodramatic intrigues, the keen psychological implications of "The Fire Patrol" wallows it to an intellectual

in the breast of one man for another, to rival the sister theme in interest. Vengeance, maintained past the softening influence of the years, past the obstacle of blindness, past any care for personal safety, past the religious promptings of a splendid soul. Whatever his crime must be to wipe out his old score, there is an impressiveness in the stern justice of the blind old captain in "The Fire Patrol" which makes him as stark and massive and insinuating a figure as a Rodin statue. Detailed psychological research could give you no more valuable information than the intuitive insight into human nature that is grasped from this motion picture.

And emotionalism! Young love in a setting of sea and hills—young love in gestures of faith and happiness against a vast panorama of natural beauty. The romance of youth invariably appeals to the heart with the universality that makes art. And in the drama of hero and heroine in "The Fire Patrol" it is this springtime love that is presented in all its warmth and spontaneity.

There is also the love of a young girl for her older sister, a devoted, unselfish love, in which there is no measure taken of personal happiness. It is stronger in this case than the love of a maid for a man and it is so different in its expression and result as to give an entirely new motive to the picture. Emotionalism? "The Fire Patrol" has even solved the modern problem of perpetual emotion!

With a cast that includes Madge Bellamy, Helen Jerome Eddy, Johnny Harron, Spottiswoode Aitken, Jack Richardson, Gale Henry, Charlie Murray, and a score of other notables, there is little need of putting forward arguments for the perfection of characterization in "The Fire Patrol." Each one of these players has an established reputation for artistic and comprehensive portrayals. In this production under Mr. Stromberg's apt direction they have advanced even on the standard of previous work. Each gesture, each expression, is a picture caught from life.

With all these elements combining dramatically, Mr. Stromberg has assured the success of "The Fire Patrol." There is no point of slack in the entire production. There is no possibility but that the picture will develop into one of the most outstanding releases of the year.

### HUNT STROMBERG, PRODUCER, SELECTS CAST ACCORDING TO TYPES

Motion pictures, missing the voice of the stage, are, in one ultimate analysis, merely collections of the expressions of the human face. One fleeting glance from a player can thus give meaning to a whole production if it expresses the idea of the story. And failing that, it can make a picture costing hundreds of thousands of dollars insignificant.

Particularly is this evident in "The Fire Patrol," Hunt Stromberg's initial production of the year which is marked so strongly by the drama of internal conflict. "The Fire Patrol" was shown for the first time at the.....theatre yesterday. Realizing the necessity for procuring actors who were famous for the expressiveness of their feature, Mr. Stromberg first



soul would long for Irish stew with a fervidness that could not be denied.

Neither, because you feel that negligees are more becoming to you than any other sort of garment, do you wear them to a picnic.

It is equally beyond the realm of logic to see a motion picture which includes a ball room scene every night. There are many times, in fact, perhaps after a late session the night before!—when you feel that it is futile to waste time dancing life away. You may change your mind the next morning, but that night you do not want to watch others cavorting about in eccentric postures. Still, if exhibitors insist on a ballroom scene, you are forced into it, willy-nilly. For the exhibitor is the man who claims he knows what the public wants!

And he does....partly. It is his pet notion that theatre-goers, composed of the masses of Americans who lead staid, commonplace lives, want to see the other side of existence when they go to a picture...the gaiety and froth. And they do....but not always.

There comes a time when the little shopgirl is saddened instead of thrilled by the sight of French gowns that she can never hope to wear. There comes a moment when the tired laboring man becomes incensed instead of intrigued at the sight of merry millionaires gamboling on the golf course during the hours when he is swinging a pickaxe. For these people, for these moods, there must be other picture fare provided besides the "lavish super-productions" that are flooding the market. There must be pictures which prove that there is adventure, romance and drama even in simplicity....which illustrate the truth that even the little village girl, who knows no gaiety beside the infrequent church social, may have unfolded in her sordid home a drama as big as life.

In "The Fire Patrol," Hunt Stromberg's sensational melodrama which will be shown at the.....theatre on.....the young film magnate has achieved this sort of a motion picture. There are, frankly, no ballroom scenes in it, and the most elaborate gown worn, could be assembled, if a woman was clever with the needle, for \$4.99. And yet, "The Fire Patrol" is one of the most dramatic, the most appealing, and the most beautiful productions among current releases!

Mr. Stromberg holds no brief for the argument that this is the only sort of picture that should be produced. He realizes the great appeal of the ornate production. He knows that a certain quota of this

reason of their antipathetic principle. It is a sound business venture of a sound business man.

Furthermore, "The Fire Patrol" has a beauty that is more enduring, more glorious, than that attained by the most extreme of French modistes and interior decorators. It has a beauty of nature that has never been surpassed on the screen. Each scene needs only mobility and a rare frame to rival the paintings of the masters. And it is not nature as a mere background for the action of the story. It is nature presented symbolically as influence on the action. Each flash of lightning, each angry wave, each shadowy tree, has its motive on the plot which it adorns. This is beauty that brings a warmth to the heart....instead of mental calculations as to the cost of the fur coat worn by the heroine!

There would, in fact, be no time for musing over lavish scenes and costuming in a drama with the potentialities of "The Fire Patrol." With a cast which includes Madge Bellamy, Helen Jerome Eddy, Johnny Harron, Anna Q. Nilsson, Spottiswoode Aitken, Jack Richardson, Frances Ross, Gale Henry, Charlie Murray, and a score of other notables, the characterizations, dynamic and compelling, become the thing. Their expressions their gestures of gladness and pathos, of love and hate, monopolize the attention to the exclusion of accessory embellishments. This is as it should be,—for drama comes from the heart....not from the pocketbook.

Aside from the splendid portrayals presented by this group, the physical action of "The Fire Patrol" is too fast and melodramatic to allow for placid vistas of ro-cocco mansions and clothing models. Every foot of film is utilized for the dramatic punches that develop swiftly and regularly from each story element. Add to this, the searching psychology, and vivid emotionalism of "The Fire Patrol"....and where, pray, could you insert a Long Island dinner party? It would be merely a boring delay in the more vital consequences of the picture!

Some day, Mr. Stromberg is going to make a production that will make a De Mille bathroom scene seem about as luxurious as the old tin tub of our youth. He is eager to make it. But he knows that it will have no more appeal to the type of theatre-goers who crave this sort of entertainment than "The Fire Patrol" will have to the other and just as numerous type, who care for the heart of a heroine, rather than for the cut of her clothes.

## HELEN JEROME EDDY GIVES SPLENDID PERFORMANCE IN "THE FIRE PATROL"

Love makes the world go round—but even the world will stop its dizzy careening for a breathless moment to gaze at the love that creates it. For love can be so desperate, so unthinking, so much more powerful than the world and all the twinkling planets.

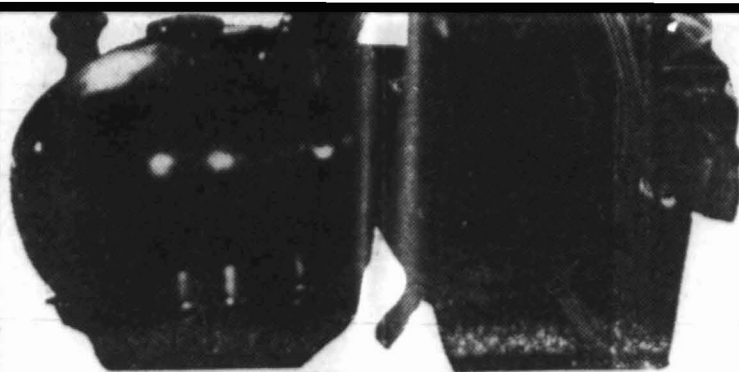
This is the love that motivates "The Fire Patrol," Hunt Stromberg's initial production of the season, shown at the.....theatre yesterday. Just a woman—cuddling in her hungry arms the limp coat of her man, but you can see through her eyes the stalwart shoulders that fit within it, feel the throbbing heart that she presses to her own. It is such a little gesture, but, as given to the screen by Helen Jerome Eddy in this picture, it means a whole life of yearning.

Her performance in "The Fire Patrol" is one out of a number of splendid portrayals presented by Madge Bellamy, Johnny Harron, Frances Ross, Spottiswoode Aitken, and Jack Richardson.

## YOUTH AND AGE CONTRASTED IN "THE FIRE PATROL"

There is no more appealing sentiment than the wistful, gentle love of an old man for the youth about him—the youth that brings him recollection of his own vigorous life now in the Indian summer of its bloom. He lives again his gay, glorious days in theirs, and his thoughts are welded by a sympathy for them that grows only from his age and the knowledge it brings—that their happiness will be as brief as his has been.

Just this feeling permeates "The Fire Patrol," Hunt Stromberg's initial production of the season, which is being shown at the.....theatre. For one of the outstanding characters is the blind, old sea captain, played by Spottiswoode Aitken, whose only light comes from the hearts of his son, Johnny Harron, and his sweetheart, Madge Bellamy. In every scene in which Mr. Aitken appears, you sense that indefinable yearning, that sweet sympathy.



Two Column Cut No. 784G

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Then the fight! That's a bit hard to describe. The thought of it causes one to clench the fists involuntarily and to shout "Att-a-boy!"....all of which makes typing rather difficult. A fifteen hundred dollar set was completely wrecked during the process of filming it; the two actors kept to their homes for several days afterwards; and everyone in the immediate neighborhood had a hunch that Dempsey and Firpo were at it again. All of these effects registered most realistically on the screen!

So, in claiming that "The Fire Patrol" has four distinct climaxes, Mr. Stromberg more or less has all the evidence on his side.

How many of us look back with a slow smile at the houses of our youth! We remember the quaint, squeaky old chairs with their starched doilies primly warning that comfort and leisure were twins of the devil. Then there was the old whatnot, lined with meaningless little knick-knacks which must be dusted each day. Kero-

some lamps flickered over the rag rugs. Dull red tablecloths, reflected the hearth fire. Heavy, carved mirrors hung over marble topped tables which boasted the family Bible and the old album. There were stiff little pin cushions which no pin was ever allowed to sully, and in the dining room—pride of the family—hung oil paintings of crimson apples, plump and very dead fish, and unbelievable bouquets in china vases, all painted by the eldest daughter of the household. Remember?

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Zip goes another tradition!

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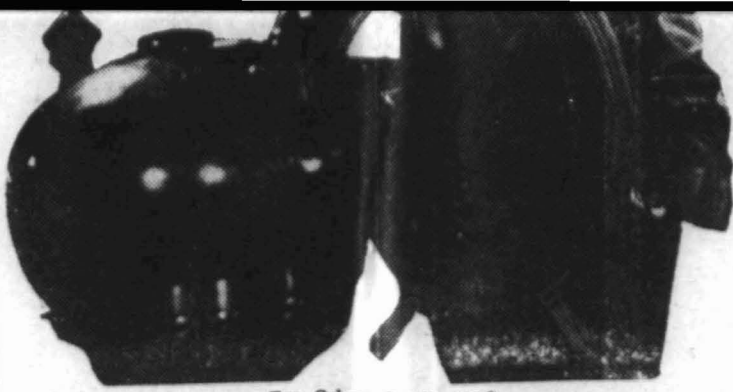
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But, in spite of these melodramatic intrigues, the keen psychological implications of "The Fire Patrol" mellow it to an intellectual interest as well. Think of two girls living in the same house, born of the same mother, with their hearts and souls apparently entwined about each other's happiness. Imagine the dramatic jolt of the discovery that, all this time, the elder sister has been nourishing jealousy for the other, a jealousy that would take from the younger girl the man she loves. She broods over her unhappiness, over the fate that has made her unattractive; she develops an overpowering self-pity; she twists her mind into ways of darkness which finally lead to her desire. And the younger sister watches unknowing, loving the girl who is ruining her happiness, forgiving her even in her ultimate misery. These character studies, presented by Helen Jerome Eddy as the older girl, and Madge Bellamy as the younger, have a psychological import that is as original and dramatic as anything ever presented on the screen.

Then there is the study of hatred, a hatred born of twenty-five years

than the intuitive insight into human nature that is grasped from this motion picture.

And emotionalism! Young love in a setting of sea and hills—young love in gestures of faith and happiness against a vast panorama of natural beauty. The romance of youth invariably appeals to the heart with the universality that makes art. And in the drama of hero and heroine in "The Fire Patrol" it is this springtime love that is presented in all its warmth and spontaneity.

There is also the love of a young girl for her older sister, a devoted, unselfish love, in which there is no measure taken of personal happiness. It is stronger in this case than the love of a maid for a man and it is so different in its expression and result as to give an entirely new motive to the picture. Emotionalism? "The Fire Patrol" has even solved the modern problem of perpetual emotion!

With a cast that includes Madge Bellamy, Helen Jerome Eddy, Johnny Harron, Spottiswoode Aitken, Jack Richardson, Gale Henry, Charlie Murray, and a score of other notables, there is little need of putting forward arguments for the perfection of characterization in "The Fire Patrol." Each one of these players has an established reputation for artistic and comprehensive portrayals. In this production under Mr. Stromberg's apt direction they have advanced even on the standard of previous work. Each gesture, each expression, is a picture caught from life.

With all these elements combining dramatically, Mr. Stromberg has assured the success of "The Fire Patrol." There is no point of slack in the entire production. There is no possibility but that the picture will develop into one of the most outstanding releases of the year.

## HUNT STROMBERG, PRODUCER, SELECTS CAST ACCORDING TO TYPES

Motion pictures, missing the voice of the stage, are, in one ultimate analysis, merely collections of the expressions of the human face. One fleeting glance from a player can thus give meaning to a whole production if it expresses the idea of the story. And failing that, it can make a picture costing hundreds of thousands of dollars insignificant.

Particularly is this evident in "The Fire Patrol," Hunt Stromberg's initial production of the year which is marked so strongly by the drama of internal conflict. "The Fire Patrol" was shown for the first time at the.....theatre yesterday. Realizing the necessity for procuring actors who were famous for the expressiveness of their feature, Mr. Stromberg first thought was for the cast which consequently includes Anna Q. Nilsson, Madge Bellamy, Helen Jerome Eddy, Johnny Harron, Frances Ross, Spottiswoode Aitken, and Jack Richardson.

His choice has been justified. There are scenes in "The Fire Patrol" which flash by instantaneously but which carry an immense meaning as their feeling impresses itself on the faces of the players.

For instance, the face of Miss Eddy looking from a window after the retreating figure of the man she desires, gazing into the mirror in despair of beauty, bent over the limp coat of this same man as she cuddles it in her arms!

If these three scenes were the only impressive ones in the picture, instead of only a small portion of them, "The Fire Patrol" would still be a huge success.

# Production An Achievement"





# Your Advertising

NEWSPAPER ADVERTISING SHOULD PLAY AN IMPORTANT PART IN YOUR CAMPAIGN ON "THE FIRE PATROL."

NEWSPAPER ADVERTISING IS ONE OF THE MOST EFFECTIVE MEANS OF REACHING YOUR PUBLIC AND SHOULD BE USED AS EXTENSIVELY AS YOUR BUDGET WILL PERMIT. ON

THIS AND SUCCEEDING PAGES WILL BE FOUND SAMPLE ADVERTISEMENTS IN BOTH TYPE AND CUT FORM. MAKE GOOD USE OF THEM. THEY ARE BUILT TO SELL TICKETS FOR YOU AND IF YOU USE THEM YOU WILL SECURE RESULTS.

## THE FIRE PATROL

Starting Sunday

*Strand Theatre*

A SMASHING MELODRAMA OF BLAZING EMOTIONS WITH A RECORD BREAKING CAST OF FILM FAVORITES

ANNA Q. NILSSON  
MADGE BELLAMY  
HELEN JEROME EDDY  
JOHNNY HARRON  
JACK RICHARDSON  
SPOTTISWOODE AITKEN  
CHARLIE MURRAY  
BULL MONTANA  
HANK MANN

A HUNT STROMBERG PRODUCTION FROM THE FAMOUS STAGE PLAY BY HARKINS AND BARBER.

PRESENTED BY  
CHADWICK PICTURES CORPORATION



## THE FIRE PATROL

A Hunt Stromberg Production with Anna Q. Nilsson, Helen Jerome Eddy, Madge Bellamy, Jack Richardson, Johnny Harron, Spottiswoode Aitken, Charlie Murray and Bull Montana.

A MELODRAMA OF  
SURGING SEAS AND  
FLAMING HEARTS



2 Column Ad. Cut No.

DO YOU LOVE ME  
ROMANCE  
ADVENTURE

TURBULENCE LAUGHTER





PICTURES CORPORATION presents "THE FIRE PATROL"

# Advertising Display

THIS AND SUCCEEDING PAGES WILL BE FOUND SAMPLE ADVERTISEMENTS IN BOTH TYPE AND CUT FORM. MAKE GOOD USE OF THEM. THEY ARE BUILT TO SELL TICKETS FOR YOU AND IF YOU USE THEM YOU WILL SECURE RESULTS.

YOU CAN OBTAIN THE ADVERTISEMENTS IN EITHER CUT OR MAT FORM AND IN PLACING YOUR ORDER YOU SHOULD BE SURE TO SPECIFY WHICH FORM YOU WANT. PLEASE BE SURE AND ORDER ALL CUTS AND MATS BY NUMBER.

## FIRE PATROL

Starting Sunday

### Grand Theatre

FLASHING MELODRAMA OF BLAZING EMOTIONS WITH A RECORD BREAKING CAST OF FILM FAVORITES

ANNA Q. NILSSON  
MADGE BELLAMY  
HELEN JEROME EDDY  
JOHNNY HARRON  
JACK RICHARDSON  
SPOTTISWOODE AITKEN  
CHARLIE MURRAY  
BULL MONTANA  
HANK MANN

HUNT STROMBERG PRODUCTION  
FROM THE FAMOUS STAGE PLAY BY  
KINGS AND BARBER.

PRESENTED BY  
CHADWICK PICTURES CORPORATION



## THE FIRE PATROL

A Hunt Stromberg Production with Anna Q. Nilsson, Helen Jerome Eddy, Madge Bellamy, Jack Richardson, Johnny Harron, Spottiswoode Aitken, Charlie Murray and Bull Montana.

A MELODRAMA OF  
SURGING SEAS AND  
FLAMING HEARTS



2 Column Ad. Cut No. 726G

DO YOU LOVE MYSTERY?

ROMANCE?

ADVENTURE?

### Rivoli Theatre

The  
MERIT THEATRE

Presents

The Wonder Picture

of the year

Enacted by a

Marvelous Cast

Chadwick

Pictures

Corp'n.

Presents

The Hunt Stromberg

Production



## THE FIRE PATROL

with  
Anna Q. Nilsson  
Madge Bellamy  
Helen Jerome Eddy  
Johnny Harron

Spottis-

woode

Aitken

Charlie

Murray

Bull Mon-

tana



One Col. Ad. Cut No. 787G

WATCH FOR THE  
MELODRAMATIC  
SENSATION

## THE FIRE PATROL



Starting Sunday

## Strand Theatre

A SMASHING MELODRAMA OF BLAZING EMOTIONS WITH A RECORD BREAKING CAST OF FILM FAVORITES

ANNA Q. NILSSON  
MADGE BELLAMY  
HELEN JEROME EDDY  
JOHNNY HARRON  
JACK RICHARDSON  
SPOTTISWOODE AITKEN  
CHARLIE MURRAY  
BULL MONTANA  
HANK MANN

A HUNT STROMBERG PRODUCTION  
FROM THE FAMOUS STAGE PLAY BY  
HARKINS AND BARBER.

PRESENTED BY  
CHADWICK PICTURES CORPORATION

## THE FIRE P

A Hunt Stromberg Production with Anna Q. Nilsson, Helen Jerome Eddy, Madge Bellamy, Jack Richardson, Johnny Harron, Spottiswoode Aitken, Charlie Murray and Bull Montana.

A MELODRAMA OF  
SURGING SEAS AND  
FLAMING HEARTS



2 Column Ad. Cut No.

DO YOU LOVE M

ROMANCE

ADVENTURE

THRILLS? LAUGHT

Of Course You

SO

BE SURE TO SEE THE G

OF THEM A

"THE FIRE P

It's A Chadwick Picture Produced  
Anna Q. Nilsson, Madge Bellamy,  
Richardson, Johnny Harron, Spottis  
tana, Charlie Murray and a host of

## THE MERIT



PAGE FIVE

# "Each Production An Achievement"



Starting Sunday

# and Theatre

ING MELODRAMA OF BLAZ-  
OTIONS WITH A RECORD  
G CAST OF FILM FAVORITES

NA Q. NILSSON  
DGE BELLAMY  
LEN JEROME EDDY  
HNNY HARRON  
CK RICHARDSON  
OTTISWOODE AITKEN  
ARLIE MURRAY  
LL MONTANA  
NK MANN

STROMBERG PRODUCTION  
HE FAMOUS STAGE PLAY BY  
S AND BARBER.

PRESENTED BY  
CK PICTURES CORPORATION



The Wonder Picture  
of the year  
Enacted by a  
Marvelous Cast

## THE FIRE PATROL

A Hunt Stromberg Produc-  
tion with Anna Q. Nilsson,  
Helen Jerome Eddy, Madge  
Bellamy, Jack Richardson,  
Johnny Harron, Spottis-  
woode Aitken, Charlie Mur-  
ray and Bull Montana.

A MELODRAMA OF  
SURGING SEAS AND  
FLAMING HEARTS



2 Column Ad. Cut No. 736G

DO YOU LOVE MYSTERY?

ROMANCE?

ADVENTURE?

THRILLS? LAUGHTER? TEARS?

Of Course You Do  
SO

BE SURE TO SEE THE GREATEST DRAMA  
OF THEM ALL

### "THE FIRE PATROL"

It's A Chadwick Picture Produced by Hunt Stromberg with  
Anna Q. Nilsson, Madge Bellamy, Helen Jerome Eddy, Jack  
Richardson, Johnny Harron, Spottiswoode Aitken, Bull Mon-  
tana, Charlie Murray and a host of others.

**THE MERIT THEATRE**

Corp'n.  
Presents

The Hunt Stromberg  
Production

## THE FIRE PATROL

with  
Anna Q. Nilsson  
Madge Bellamy  
Helen Jerome Eddy  
Johnny Harron

Spottis-  
woode  
Aitken  
Charlie  
Murray  
Bull Mon-  
tana



One Col. Ad. Cut No. 707G

WATCH FOR THE  
MELODRAMATIC  
SENSATION

## THE FIRE PATROL



COMING  
TO  
THE  
RIALTO  
SOON

One Col. Ad. Cut No. 708G

IN ORDERING ALL CUTS  
AND MATS ON "THE FIRE  
PATROL" PLEASE BE  
SURE TO ORDER BY  
NUMBER

Production An Achievement"





CHADWICK PICTURES CORPORATION presents "THE FIRE

# Advertising

## THE FIRE PATROL

A Drama of Young Love;  
Of Laughter and Tears;  
Of High Adventure and  
Blazing Passions.

STARS\* \*STARS\* \*STARS

Anna Q. Nilsson  
Madge Bellamy  
Helen Jerome Eddy  
Jack Richardson  
Johnny Harron  
Spottiswoode Aitken  
Charlie Murray  
Bull Montana  
Hank Mann

A Hunt Stromberg Production  
Presented by  
Chadwick Pictures Corporation



ALL THIS WEEK  
AT THE  
MERIT THEATRE

2 Column Ad. Cut No. 77G

## THE FIRE PATROL

A Photodramatic Sensation From  
Produced by Hunt Stromberg  
A TENSE DRAMA OF THE  
"THE FIRE PATROL."

A Picture You Will Never Forget  
Including Anna Q. Nilsson, Madge Bellamy



Starting  
Next Sunday!

A PICTURE YOU  
THE CRITERION



MIDNIGHT ON THE ATLANTIC COAST  
A ROCKET CUTS THE VELVET BLACKNESS  
A SHIP ON FIRE IN A RAGING SEA  
THE FIRE PATROL BATTLING THEIR WAY  
THRU SURGING SEAS TO THE RESCUE

That is but one of the many thrilling scenes in the greatest spectacular drama of recent years.

"THE FIRE PATROL"





WICK PICTURES CORPORATION presents "THE FIRE PATROL"

# Continued

## THE FIRE PATROL

A Photodramatic Sensation From the Great Stage Play by Harkins and Barber  
Produced by Hunt Stromberg for Chadwick Pictures Corporation.

A TENSE DRAMA OF THE LIVES OF THE HEROES OF THE SEA:  
"THE FIRE PATROL."

A Picture You Will Never Forget With A Brilliant Cast of Film Favorites including Anna Q. Nilsson, Madge Bellamy, Helen Jerome Eddy, Johnny Harron, Jack Richardson, Bull Montana, Spottiswoode Aitken & Charlie Murray.



Starting

Next Sunday!

A PICTURE YOU MUST NOT MISS

THE CRITERION THEATRE

3 Column Ad. Cut No. 711G



COAST  
CKNESS  
SEA  
IR WAY  
ESCUE

n the great-

DL"

Charlie Murray  
Bull Montana  
Hank Mann  
A Hunt Stromberg Production  
Presented by  
Chadwick Pictures Corporation



ALL THIS WEEK  
AT THE  
MERIT THEATRE

2 Column Ad. Cut No. 77G



Starting  
Next Sunday!  
A PICTURE YOU  
THE CRITERION



MIDNIGHT ON THE ATLANTIC COAST  
A ROCKET CUTS THE VELVET BLACKNESS  
A SHIP ON FIRE IN A RAGING SEA  
THE FIRE PATROL BATTLING THEIR WAY  
THRU SURGING SEAS TO THE RESCUE

That is but one of the many thrilling scenes in the greatest spectacular drama of recent years.

**"THE FIRE PATROL"**

Coming to

**Strand Theatre**

soon

Watch for "The Fire Patrol." It's Worth Waiting For.



COMING TO  
THE RIALTO  
NEXT WEEK

One Col. Ad. Cut No. 718G



the sea in ships and  
and Tears Intermittent

Produced by Hunt Stromberg  
in cooperation with an  
Madge Bellamy, Frank  
Harron, Spottiswoode  
and Hank Mann.



**"Each Production An Achievement"**



Jack Richardson, Bull Montana, Spottiswoode Aitken & Charlie Murray.



Starting  
Next Sunday!

A PICTURE YOU MUST NOT MISS  
**THE CRITERION THEATRE**

3 Column Ad. Cut No. 711G



COMING TO  
**THE RIALTO**  
NEXT WEEK

One Col. Ad. Cut No. 716G



A Marvelous Melodrama of  
Love, Adventure and Courage  
of the men who go down to

the sea in ships and the women who wait. Thrills, Laughter  
and Tears Intermingle in this truly great picture.

Produced by Hunt Stromberg for Chadwick Pictures Corporation with an All Star Cast including Anna Q. Nilsson, Madge Bellamy, Helen Jerome Eddy, Jack Richardson, Johnny Harron, Spottiswoode Aitken, Bull Montana, Charlie Murray and Hank Mann.

Production An Achievement"



PAGE SIX



# Exploitation Tie-Ups And

## NEVER IN HISTORY HAS THERE BEEN A GREAT THE EXPLOITATION TIE-UPS AND POSSIBILITIES THIS GIGANTIC SCREEN ACHIEVEMENT

THIS IS A DAY AND AGE OF EXPLOITATION AND EVERY LIVE WIRE EXHIBITOR IS INTERESTED IN THE EXPLOITATION POSSIBILITIES OF A MOTION PICTURE HE IS TO PLAY. IN "THE FIRE PATROL" THE EXHIBITOR HAS ONE OF THE GREATEST EXPLOITATION PICTURES OF THE YEAR. A WONDERFUL STORY PRODUCED BY A MAN WHO IS HIMSELF AN EXPERT IN PUBLICITY YOU HAVE A PRODUCTION REplete WITH ADVERTISING AND PUBLICITY ANGLES. ADDED TO THIS YOU HAVE

ONE OF THE STRONGEST CASTS EVER ASSEMBLED FOR ONE PICTURE. ANNA Q. NILSSON, MADGE BELLAMY, HELEN JEROME EDDY, JACK RICHARDSON, JOHNNY HARRON, CHARLIE MURRAY, HANK MANN, SPOTTISWOODE AITKEN AND MANY OTHERS PLAYING MINOR PARTS ARE ALL WELL KNOWN TO THE MOTION PICTURE GOING PUBLIC AND THIS MEANS THAT YOU HAVE A READY MADE AUDIENCE OF FANS WAITING TO SEE THIS PICTURE. IT IS UP TO YOU TO LET THE PUBLIC

### BALLYHOOS=

YOU ARE SURE TO ARREST THE ATTENTION OF ALL WHO PASS YOUR THEATRE IF YOU CARRY OUT THE EFFECTIVE BALLYHOO SUGGESTION HERE.

Select a tall well built fellow and dress him up with all the regalia of a real fireman; that is, a rubber coat, boots, fireman's hat, an axe, and to lend a little atmosphere, have him carry a lantern. The man should carry a banner with the name of the picture and your theatre on it or he should have a sign with this information hung on his back. If you should feel inclined to go to a little extra expense, you can obtain a great deal of effectiveness by having a light-house made up out of card board and placed in front of your theatre.

### DEPARTMENT STORES=

JUST A MINUTE OF CONCENTRATION WILL BRING TO YOUR MIND THE NUMEROUS TIE-UPS THAT CAN EASILY BE ARRANGED FOR WITH A DEPARTMENT STORE IN CONJUNCTION WITH "THE FIRE PATROL."

It is only natural when one hears the words, "The Fire Patrol" to think of Axes, Rubber Boots, Rubber Coats, Rubber Hose, Ships, Fire Engines, Ambulances, Nurses, Stretchers, and all sorts of supplies consistent with first aid, etc.

An arrangement can readily be made with any number of department stores in your neighborhood to fix up a window displaying the merchandise mentioned above, with a sign card as well as some of "The Fire Patrol" stills showing the connection between these articles and the picture.

### A TOY STORE TIE-UP=

GO TO ONE OF THE MANY BETTER GRADE STATIONERY AND TOY STORES IN YOUR VICINITY AND GET TOGETHER FOR A SMASHING TIE-UP.

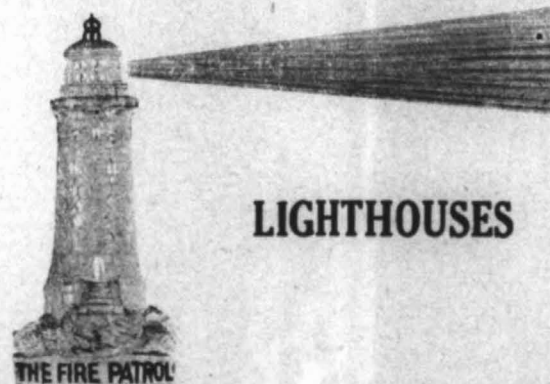
Arrange for a tie-up with either a stationery and toy store or a sporting goods house. These shops invariably welcome the opportunity to display novelty toys, so here's your cue.

A window fixed up with toys of the following description will make a very attractive display: miniature rubber boots, boats, fire engines, toy firemen, firemen's hats, small axes, rubber hose and colored lanterns.

A sporting goods house could also display to great advantage a scene containing firemen's costumes for children.

This will interest the grown-ups as well as the children. All of the above can be secured at very little cost; a few passes for the showing and the cost of a hand lettered card giving the name of your theatre and the picture together with the play date and some good stills of the scenes fitting in with your display will be your total expense.

### = NOVELTIES =



LIGHTHOUSES

Here Is A Real Novelty.

Something New—Different.

It can be used in many ways and will do much to help you put over "THE FIRE PATROL."

This is a miniature Light house and is an exact reproduction of the Lighthouse that plays an important part in "The Fire Patrol." It is manufactured by The Sterling Art Metal Works, 61 Grand St., New York City, N. Y.

The Lighthouse is finished in four styles—GOLD—SILVER—BRONZE and POLYCHROME and should be ordered direct from the manufacturer. You can arrange a contest with your local paper and give these away as prizes. One of the best and simplest contests is to give four prizes to the ones who can make the most words of the letters contained in the title of the picture "THE FIRE PATROL." Only the letters used in the title can be used and no letter may be used oftener than it appears in the title in any one word; example; the letter E appears twice and therefor may be used twice in one word. Make your first prize the GOLD Lighthouse, 2nd. Silver, 3rd. Bronze and fourth Polychrome.

Another way to use this is to give away a certain number on the opening night to the holder of "The Lucky Number Ticket." These numbers should correspond to the number of tickets issued on that night and should be placed in a basket or ballot box on the stage. During intermission you can have a prominent man or woman make the drawings and announce the winners from the stage and give the prizes then. This also makes a very fine souvenir and you will find many ways of putting it to work for you.

DO NOT OVERLOOK THIS. IT MEANS MONEY IN THE BOX OFFICE FOR YOU.



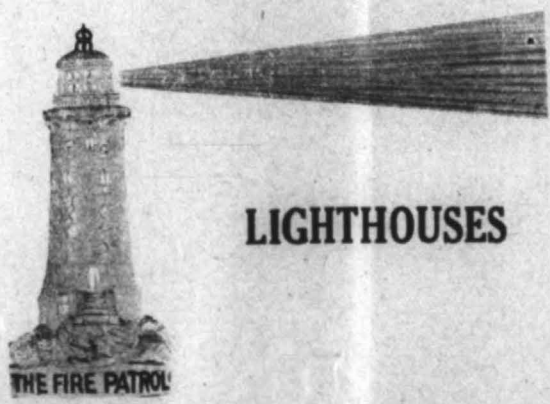
# Tie-Ups And Novelties

Y HAS THERE BEEN A GREAT PRODUCTION WITH  
TION TIE-UPS AND POSSIBILITIES SURROUNDING  
IS GIGANTIC SGREEN ACHIEVEMENT

ONE OF THE STRONGEST CASTS EVER ASSEMBLED FOR ONE PICTURE. ANNA Q. NILSSON, MADGE BELLAMY, HELEN JEROME EDDY, JACK RICHARDSON, JOHNNY HARRON, CHARLIE MURRAY, HANK MANN, SPOTTISWOODE AITKEN AND MANY OTHERS PLAYING MINOR PARTS ARE ALL WELL KNOWN TO THE MOTION PICTURE GOING PUBLIC AND THIS MEANS THAT YOU HAVE A READY MADE AUDIENCE OF FANS WAITING TO SEE THIS PICTURE. IT IS UP TO YOU TO LET THE PUBLIC

KNOW YOU ARE SHOWING THE PICTURE. EVERY POSSIBLE AID HAS BEEN FURNISHED YOU IN THIS CONNECTION AND YOU WILL FIND ON THE PAGES OF THIS PRESS BOOK ALL MATERIAL NEEDED TO PUT THIS PRODUCTION OVER WITH A BANG. STUDY THIS PRESS BOOK CAREFULLY AND DECIDE UPON THE CAMPAIGN BEST SUITED TO YOUR THEATRE AND THEN GET BUSY AND LET THEM KNOW WHEN YOU ARE GOING TO SHOW "THE FIRE PATROL."

## = NOVELTIES =



LIGHTHOUSES

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Something New—Different.  
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DO NOT OVERLOOK THIS. IT MEANS MONEY

## A Special De Luxe Trailer

In addition to three powerful slides as seen on the inside page of cover, there is a special de luxe trailer that has been prepared for your screen. Order it from your exchange or from National Screen Service, with offices at 125 West 46th street, New York City; 845 South Wabash Avenue, Chicago Ill., and 917 South Olive Street, Los Angeles, Calif.

Wire or Write, Giving Exact Play Dates

## DRUG STORES=

NOTHING COULD BE MORE IMPRESSIVE AND INTERESTING THAN A TIE-UP WITH A DRUG STORE SHOWING A RED CROSS SCENE.  
You can tie up with a number of drug stores in your vicinity. This would be a very advantageous arrangement for the store keeper as well as yourself. Supply these stores with window cards and arrange to have a display somewhat as follows: Have a stretcher and if possible, a wax figure dressed as a nurse and all sorts of medical supplies necessary for first aid work. This is in conjunction with a rescue scene in "The Fire Patrol."

## FIRE INSURANCE=

The very title itself of this production suggests a score of ways of advertising and exploiting the production. "THE FIRE PATROL" lends itself to many forms of exploitation one of which is a tie-up with your leading insurance agency or broker.  
At a small cost an announcement of the showing of this picture at your theatre can be gotten up in the form of an insurance policy and used as a herald to give out in advance of the showing. This should be headed GUARANTEED INSURANCE on the outside of the folder and on opening the folder the reader will find that you guarantee to every one who visits your theatre during the showing of "THE FIRE PATROL" their full share of ENTERTAINMENT\*\*\*THRILLS\*\*\* LAUGHTER and TEARS. This guarantee indorsed by Hunt Stromberg, Producer, and then list the players by



THE  
SHO

It is one of the most unusual no it is recommended that you secure make a lavish use of same in explo



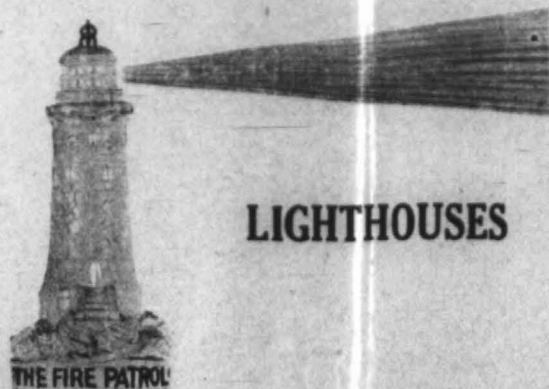
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### NOVELTY THROWAWAY

A distinctive and unusual novelty in the form of a throwaway has been prepared on "The Fire Patrol" which will be found very effective, attracting attention to your showing of this splendid picture.

This novelty, which lack of space prohibits reproducing herewith, is a cutout of a fire fighting ship as employed by the United States Fire Patrol along the coast, and which plays such an important part in "The Fire Patrol." It is 4½ inches in diameter printed on heavy card board in two colors. It comes flat and is die cut and scored so that it can be folded, the top part turning back leaving a ship silhouetted with the back part joining on to the front and forming a rocker so that when the card is folded and placed upon a desk or counter, the ship rocks in the breeze in the manner of a ship pitching and tossing in a stormy sea. Space is provided for your imprint and it is recommended that these throwaways be used well in advance of the showing of the picture. They can be placed to advantage on the counters of your neighborhood stores, desks of hotels, in your box office and lobby and they are so attractive that they are sure to arrest the attention of the beholder.

Another excellent way of using these throwaways is to distribute them to your local schools. It is a novelty which will have a strong appeal to children and it is a recognized fact that if you can interest the children in your picture, they are sure to bring the grown folks to see the picture. You can have boys distribute these in the vicinity of the schools at recess time if you cannot make arrangement with the school direct to distribute them among the scholars.

It is one of the most unusual novelties that has been created for exploitation purposes and it is recommended that you secure a sample of this throwaway form your exchange and make a lavish use of same in exploiting the picture. You will find it a real business builder.

# Production An Achievement"



CHADWICK PICTURES CORPORATION presents "THE FIRE  
ILLUMINATE YOUR LOBBY WITH THESE MA  
Lobby Display — Paintings



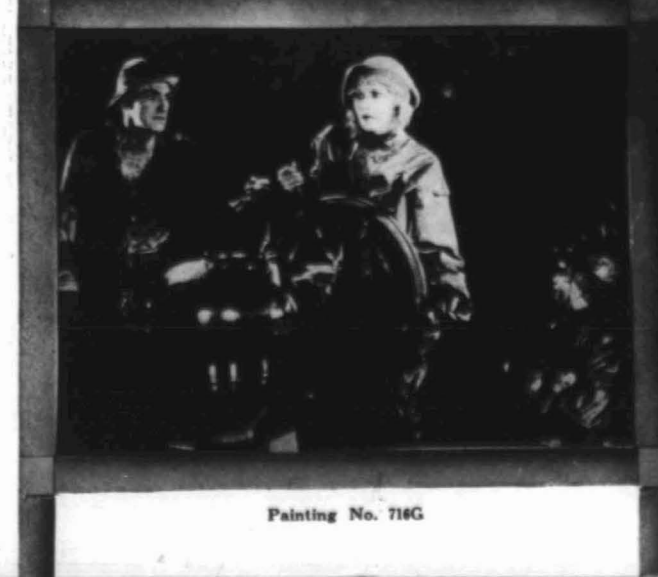
Painting No. 713G



Painting No. 714G



Painting No. 715G



Painting No. 716G



Slide No. 721G



Slide No. 722G



Slide No. 723G



Set 22 x 28 No. 724G

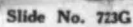
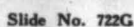
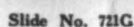


ACTIONFUL LOBBY DISPLAYS

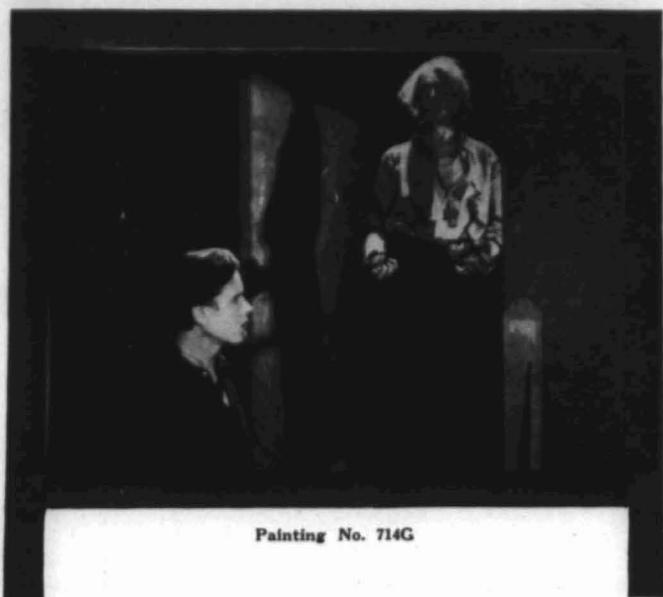
IN BRILLIANT COLORS



R LOBBY WITH THESE MAGNETIC DISPLAYS  
Paintings Slides



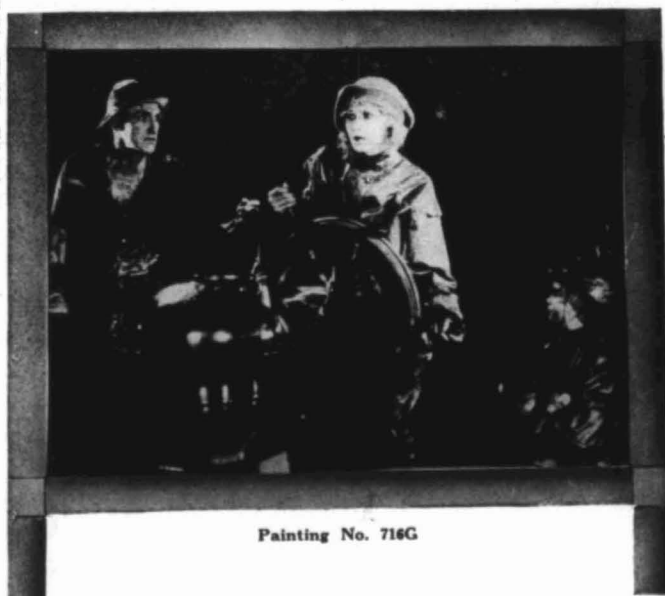
IN  
BRILLIANT  
COLORS



Painting No. 714G



Painting No. 715G



Painting No. 716G



No. 726G



No. 727G

EIGHT GREAT

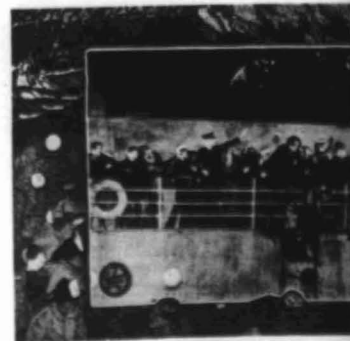


No. 728G



No. 729G

11 x 14 PHOTOS



No. 730G



No. 731G

SET OF BEAUTIFULLY COLORED 11x14 PHOTOGRAPH

ACTIONFUL LOBBY DISPLAYS

IN BRILLIANT COLORS



Slide No. 722G



Slide No. 723G



Set 22 x 28 No. 724G



No. 725G





Slide No. 722G



Slide No. 723G



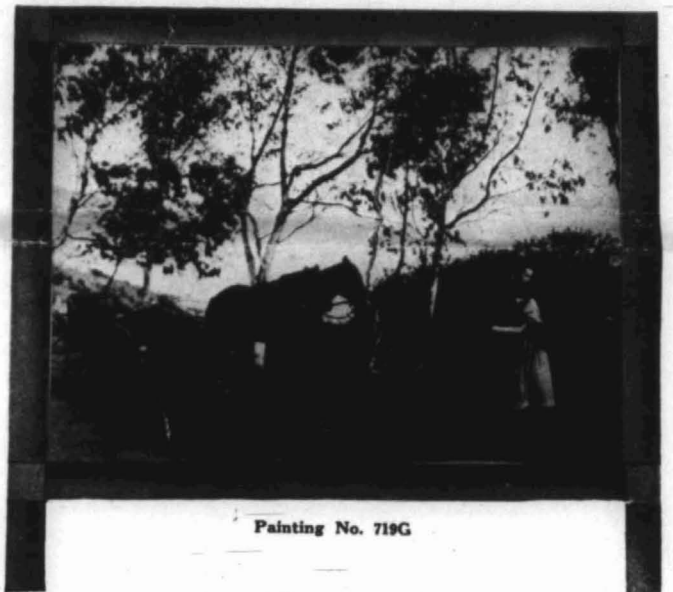
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No. 725G



Painting No. 718G



Painting No. 719G



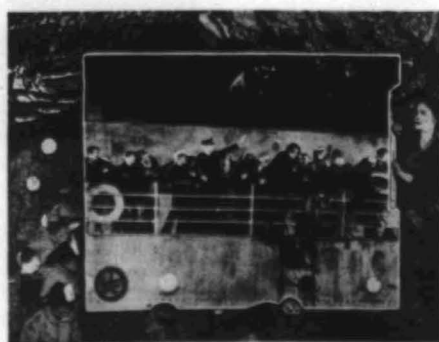
Painting No. 720G

ACTIONFUL LOBBY DISPLAYS

IN BRILLIANT COLORS



No. 728G



No. 730G



No. 732G



No. 729G



No. 731G



No. 733G

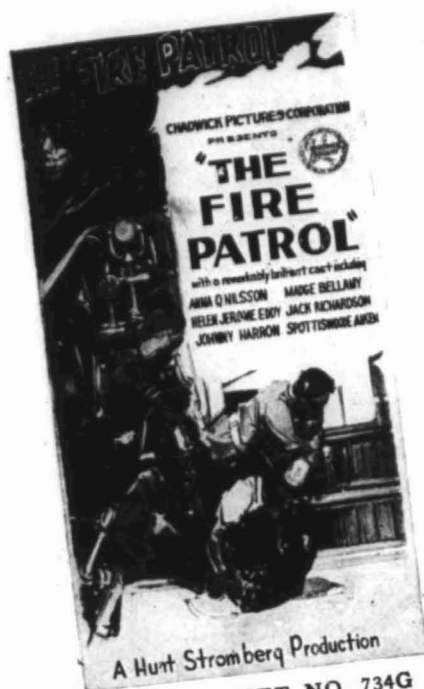
IN COLORS

11 x 14 PHOTOS

SET OF BEAUTIFULLY COLORED 11x14 PHOTOGRAPHS

# SPECTACULAR POSTERS

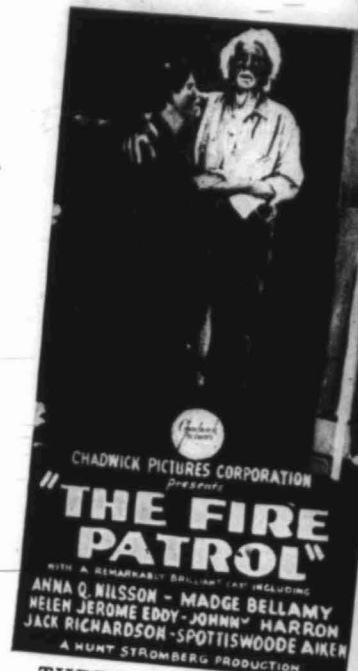
THAT WILL SET CURIOSITY AFIRE



THREE-SHEET NO. 734G



THE POWERFUL SIX-SHEET NO. 738G



THREE-SHEET NO. 735G



ONE-SHEET NO. 736G



WINDOW CARD NO. 739G



ONE-SHEET NO. 7

ALL IN FLAMING COLORS

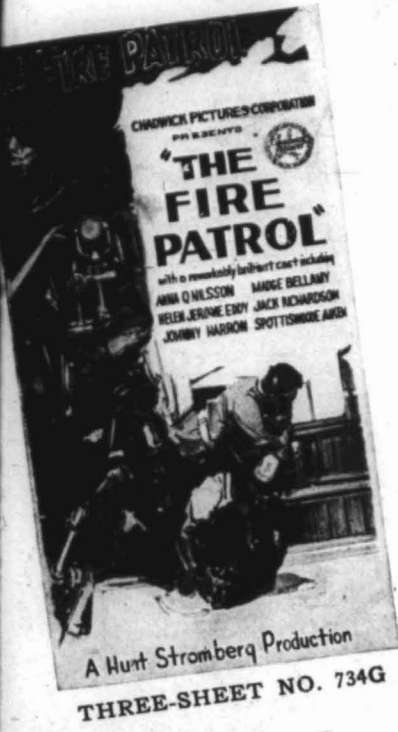


A FORCEFUL TWENTY-FOUR SHEET NO. 740G



# PECTACULAR POSTERS

THAT WILL SET CURIOSITY AFIRE



THE POWERFUL SIX-SHEET NO. 738G



ALL IN FLAMING COLORS



A FORCEFUL TWENTY-FOUR SHEET NO. 740G

ERWIN S. KLEEBLATT  
NEW YORK



CHADWICK PICTURES CORPORATION

presents

# THE FIRE PATROL

**A MIGHTY MELODRAMATIC SPECTACLE**

From the Famous Stage Play by HARKINS & BARBER with a brilliant All Star

ANNA Q. NILSSON

JACK RICHARDSON

HELEN JEROME EDDY

CHARLES MURRAY

MADGE BELLAMY

SPOTTISWOODE AITKEN

JOHNNY HARRON

BULL MONTANA

Produced under the personal direction

of

**HUNT STROMBERG**

729 Seventh Avenue, New York City

I. E. Chadwick, President



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220 West 42nd Street, N. Y. C.

"Each Production An Achievement"





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"Each Production An Achievement"

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